

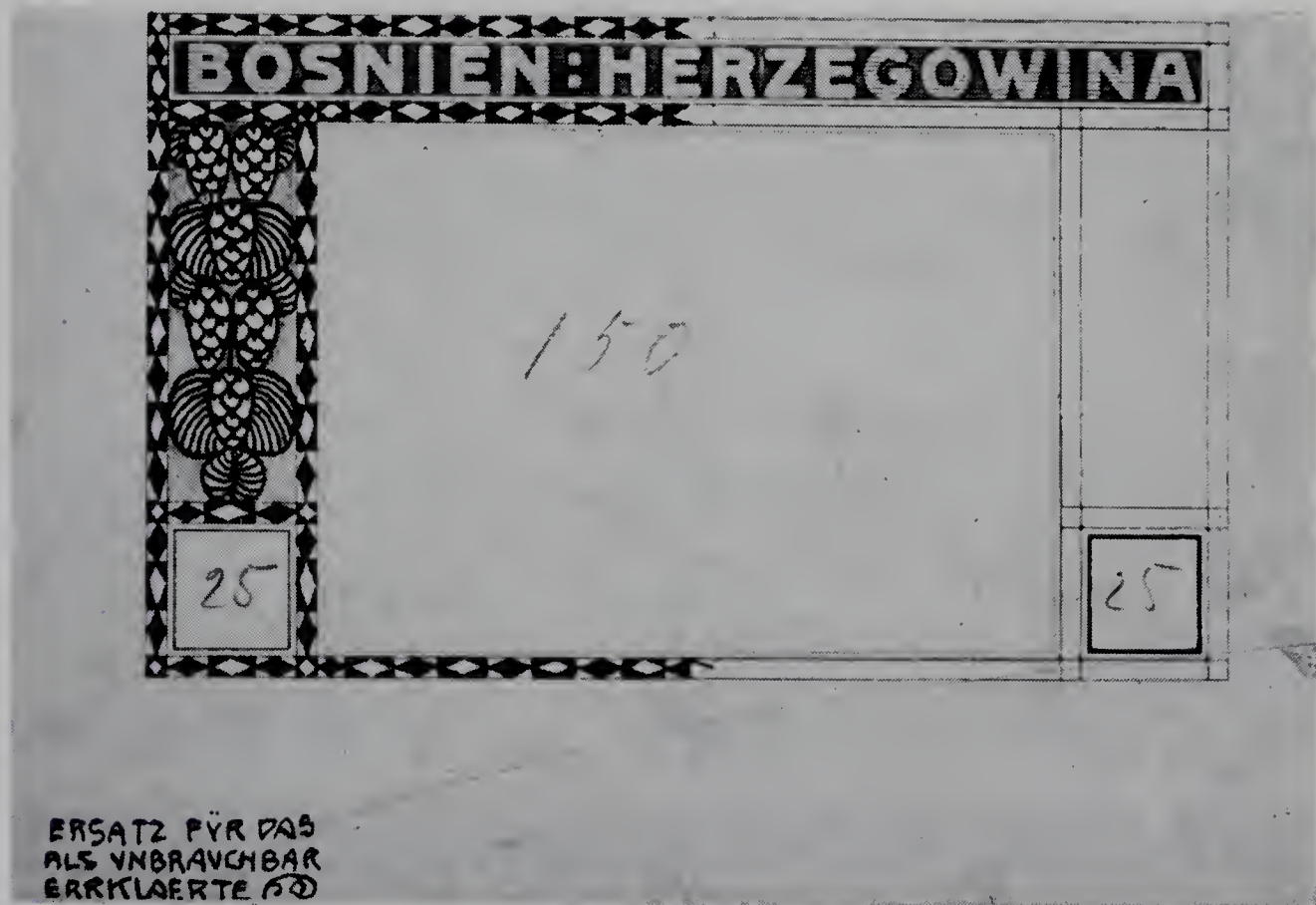
Summer, 1976

Vol. 33, No. 3

Whole No. 131

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



A Schirnböck drawing for Bosnia's 1906 pictorials, part of the Austrian artist's prolific work listed by Alain Gibbs herein.



Official Journal of The Essay-Proof Society

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Photographs of Engraver's Sample

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SUMMER 1976

Whole No. 131

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BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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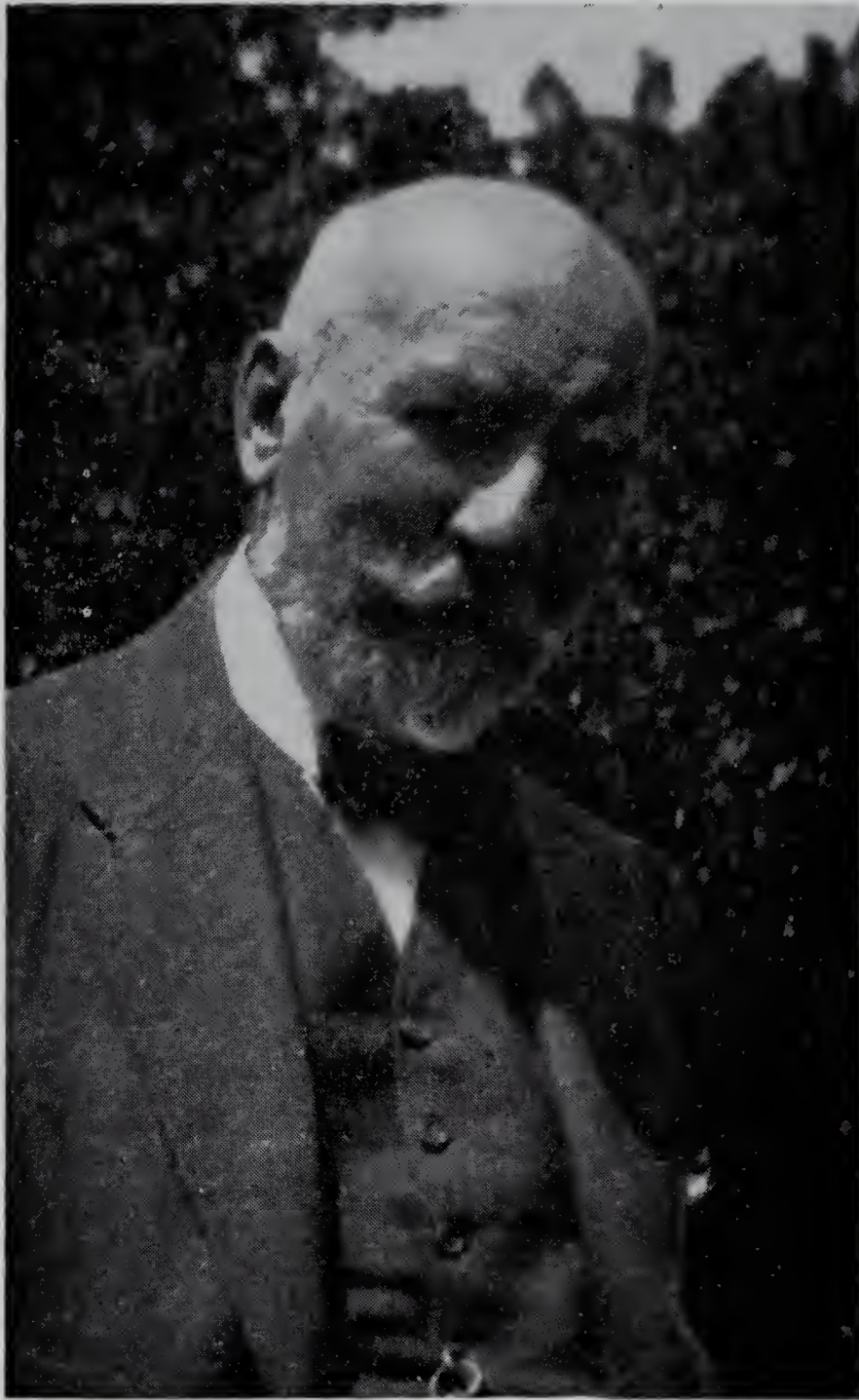
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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

Ferdinand Schirnbock, Master Engraver of Stamps and Bank Notes

By ALAIN GIBBS



Photograph of Schirnböck, taken shortly before
his death in 1930.

FERDINAND Schirnböck of Vienna was the master engraver for the Staatsdruckerei during the first three decades of this century. His eye for beauty encompassed far more than the creation of what are, in their own way, works of art—whether our concern be with his bank note or his postage stamp designs. This man, gifted with a definitive craft, surrounded himself with young men of outstanding ability and in so doing imparted to each and every one of them a touch of his genius and emotive power—resulting in such artists as Lorber, Schuricht, Ranzoni, Retzel, Franke, Zenziger, Schimek, Woyty, Maria Olinowetz Teubel, Wimmer, Ranzoni Jr., and Rudolf Toth. These twelve followers, eleven men and one woman, through direct or indirect association with

Schirnböck, became known as the Vienna school or School of Schirnböck. As such they must be viewed on a separate basis and will be discussed in greater detail at a later stage.

Probably unknown to most philatelists around the world, the name and designs of Ferdinand Schirnböck have appeared in countless stamp collections. Up to the time of his death in 1930, he had engraved or designed more than 150 stamp dies for at least 17 countries. These 150 dies resulted in a total of over 600 different stamps, on the assumption that we include such nuances as the overprints on the early issues of Bosnia. It must be presumed that it was the works of Schirnböck that led to the fame of the Staatsdruckerei and the resulting foreign commissions.

From the previous statement it should now be clear that a complete showing of Schirnböck's work is a collection in itself. Such a collection and a complete study of the known facts about his life and works was undertaken by the late A. P. Bantham who first wrote on the subject in installments published in *Mekeel's Weekly Stamp News*, following them with an in-depth study published in THE ESSAY-PROOF JOURNAL Nos. 70 and 75.

This article is largely based upon this last-mentioned study, augmented by further details that became available to Mr. Bantham after the 1961-62 publication. The details, largely consisting of extant proofs or essays, are taken from the collection that he formed and is now in the process of being sold by H. R. Harmer Inc. of New York, who are handling the estate. Therein lies the foundation and reason for this article—probably the last opportunity to complete the study commenced by Mr. Bantham and possibly the last occasion on which the collection will be in a single place at one and the same time.

Early Life

FERDINAND Schirnböck was born on August 27, 1859 in a town then called Oberhollabrun in Lower Austria. This town, with a population of some 7000 inhabitants, is today known as Hollabrun. It is situated some 32 miles north of Vienna on a main road to Prague; Schirnböck's birthplace may still be seen to the left of the highway as one approaches from the south. A testimonial to the extent of Bantham's passionate study of this man is apparent through his fulfilled need for visiting the birthplace and later communication with other members of the family.

At the age of 19, Schirnböck entered the Vienna Professional School for study under F. Laufberger. Two years later he had completed his work there and spent six years of further study under L. Jacoby and J. Sonnenleiter at the special school for engravers of the Vienna Academy. Thus it was, at age 27 in 1886, that he became a full-fledged engraver in his own right, having been trained by men who were considered among the best of the period. In that same year he was chosen to accompany the archeologist Benndorf as an artist during the excavations at Siebenburgen.

In Argentina

THE following year Schirnböck went to Buenos Aires as an engraver for the newly-established South American Bank Note Company, where he remained for five years.

It was in Argentina that he made his first venture into the field of postage stamp engraving with the issue of 1888-89, of which it is said that he designed all of the vignettes—the first being the ½ centavo depicting General Justo Jose de Urquiza. Subsequently Schirnböck worked upon the 1890, 1891 and 1892 issues, more than proving his ability to work on this miniature scale.

An early turning point in his career is marked by his engravings of the 1892 Columbus issue, also for Argentina, the design being taken from the painting by de Martino. These two denominations, a 2c green and a 5c blue, were put on sale on the day of issue and



Portrait of "unknown dignitary", proposed but never used for 1891 50 peso of Argentina.

were totally sold out by 2:30 P.M., the extraordinary heavy rush having been caused by a rumor which indicated that the issue was limited to 400,000 sets.

During this Argentinian period, Schirnböck engraved the vignettes for at least 22 issued stamps of the country, not taking into account the bank note designs and miscellaneous portraits of national dignitaries, some of which were obviously intended for postage stamp issues, and the few designs undertaken for the neighboring countries of Bolivia and Uruguay.

It was at this early stage in his career that Schirnböck was accorded an honor from the World's Columbian Exposition at Chicago in March 1893. He received a Diploma of Honorable Mention for his assistance "in an important way in the production and perfection of an exhibit"—the exhibit in question having been sponsored by the South American Bank Note Company.

Return to Europe

IN 1893, Schirnböck returned to Europe, spending a year in Lisbon before moving on to Vienna where he remained for the rest of his life. In 1895, he was accorded a subsidy from Emperor Franz Joseph and completed a copper engraving of De Fregger's painting "Delivery of Imperialistic Gifts to Andreas Hofer in the Palace at

ESTAMPILLA CONMEMORATIVA
DEL
IV CENTENARIO DEL DESCUBRIMIENTO DE AMÉRICA

BUENOS AIRES, Setiembre 12 de 1892.

Conmemorándose el día 12 de Octubre próximo el IV Centenario del descubrimiento de América, hecho que tan trascendental importancia ha tenido para la humanidad;

*El Director General de Correos
y Telégrafos de la República
Argentina—*

RESUELVE:

ARTÍCULO 1° El día 12 de Octubre del corriente año, se dará á circulación en toda la República, un tipo único de estampillas de dos valores, destinado á conmemorar el IV Centenario del descubrimiento de América.

ARTÍCULO 2° La correspondencia que en ese día se deposite en las oficinas, podrá ser franqueada con las estampillas que expresa el artículo anterior.

ARTÍCULO 3° Las estampillas serán del valor de dos y cinco centavos. Llevarán en el centro las tres carabelas de la expedición de Colón, en momento de percibirse la tierra. En el marco superior, tendrán inscripta la palabra «República Argentina». En la parte lateral izquierda la fecha «12 de Octubre de 1492» y en



la derecha «12 de Octubre de 1892», cerrando el marco con la palabra «centavos», en la parte inferior, en cada uno de cuyos ángulos, se expresa el valor de las estampillas. La impresión será en tinta azul, de dos distintos matices.

ARTÍCULO 4° La Sección Administrativa adoptará las medidas necesarias para la aplicación de esta resolución y la incineración de los sellos sobrantes, de acuerdo con las instrucciones que tiene recibidas.

ARTÍCULO 5° Diríjase nota al eximio artista señor Eduardo De Martino, agradeciéndole el modelo con que se ha servido contribuir á la impresión de la estampilla de Colón, y á los Sres. Miembros de la Comisión de Valores, Dres. José Marcó del Pont, Norberto R. Fresco y Julio Carrié, por la inteligente y eficaz cooperación que con este motivo han prestado, una vez más, á la Administración.

ARTÍCULO 6° Dése cuenta, tómese razón, publíquese y archívese.

C. CARLES.

Pedro N. Eliagaray,
Secretario General.

Official Post Office Notice of the Argentina Columbus Centennial issue, with proof of the 5c value.

Innsbruck." This single work earned him contracts with the Court, the postal officials and, above all, the Staatsdruckerei of Vienna. Examples of his postage stamp designs for Austria and surrounding countries are not, however, known until 1906, the principal reason being that an issue of this period usually bore a single design and was in use for a long period of time. His extant works are usually portraits and bank notes.

The turning point came in 1905 when the Austrian government made the decision to issue a pictorial series for the recently annexed territories of Bosnia and Herzegovina. This long series, renowned for its perfection of design and execution, resulted from the ideal marriage of Ferdinand Schirnböck as engraver and Koloman Moser as the designer. This single issue has, partially by merit of its easy availability, appeared in more "beginner's packets" than many others and as such will probably be more than familiar to most of today's philatelists who began in the usual manner of collecting "the world" in those printed albums peculiar to our childhood days.

It is not, however, with the current generation of philatelists that we are here concerned but with the reaction that this issue generated in Austria during the opening years of our century. This issue, a relative breakthrough in pictorial postage stamp designs, won acclaim from the appropriate authorities, so the same team was chosen to prepare a special issue commemorating the 60th anniversary of the reign of Emperor Franz Joseph in 1908.



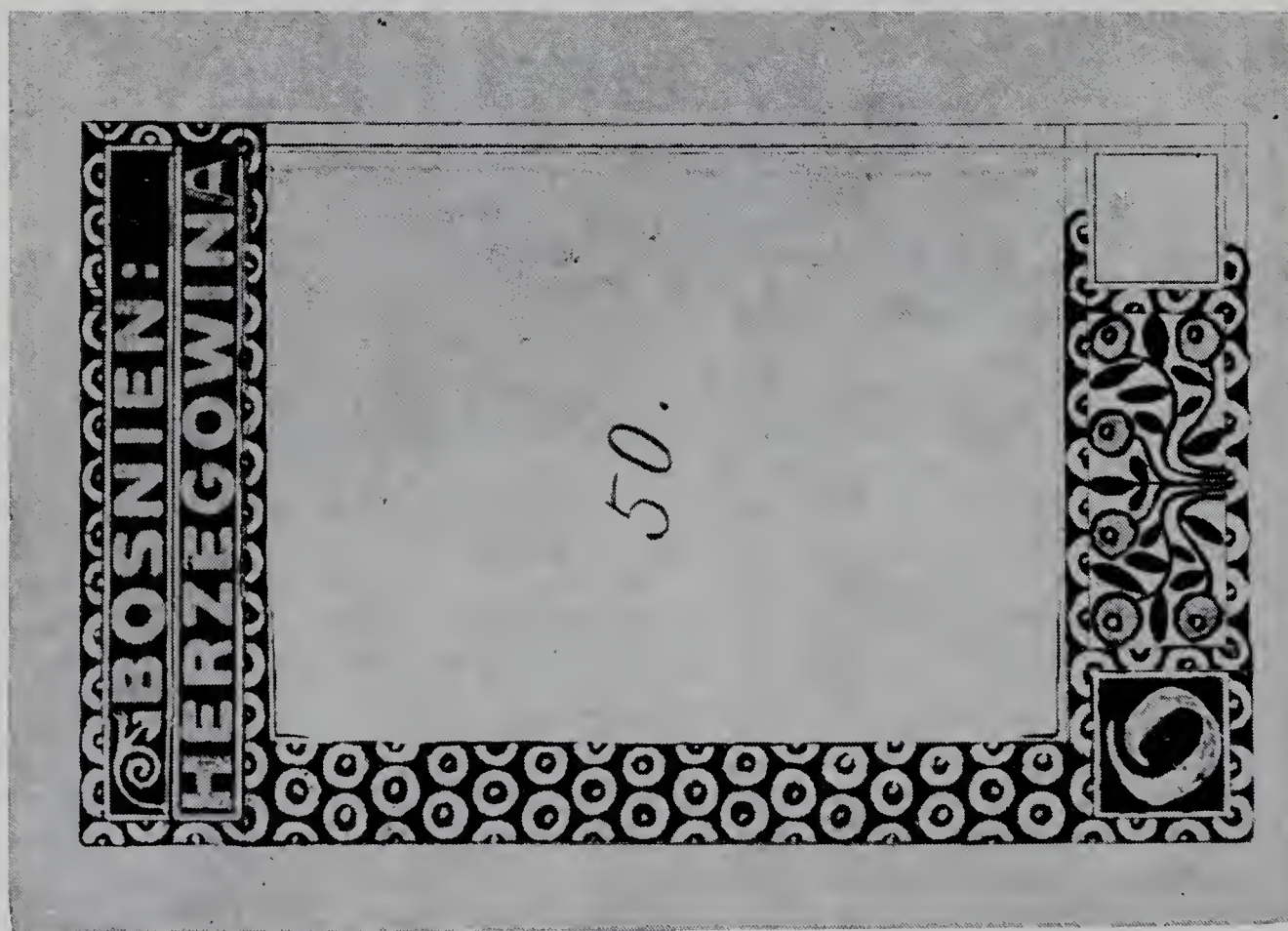
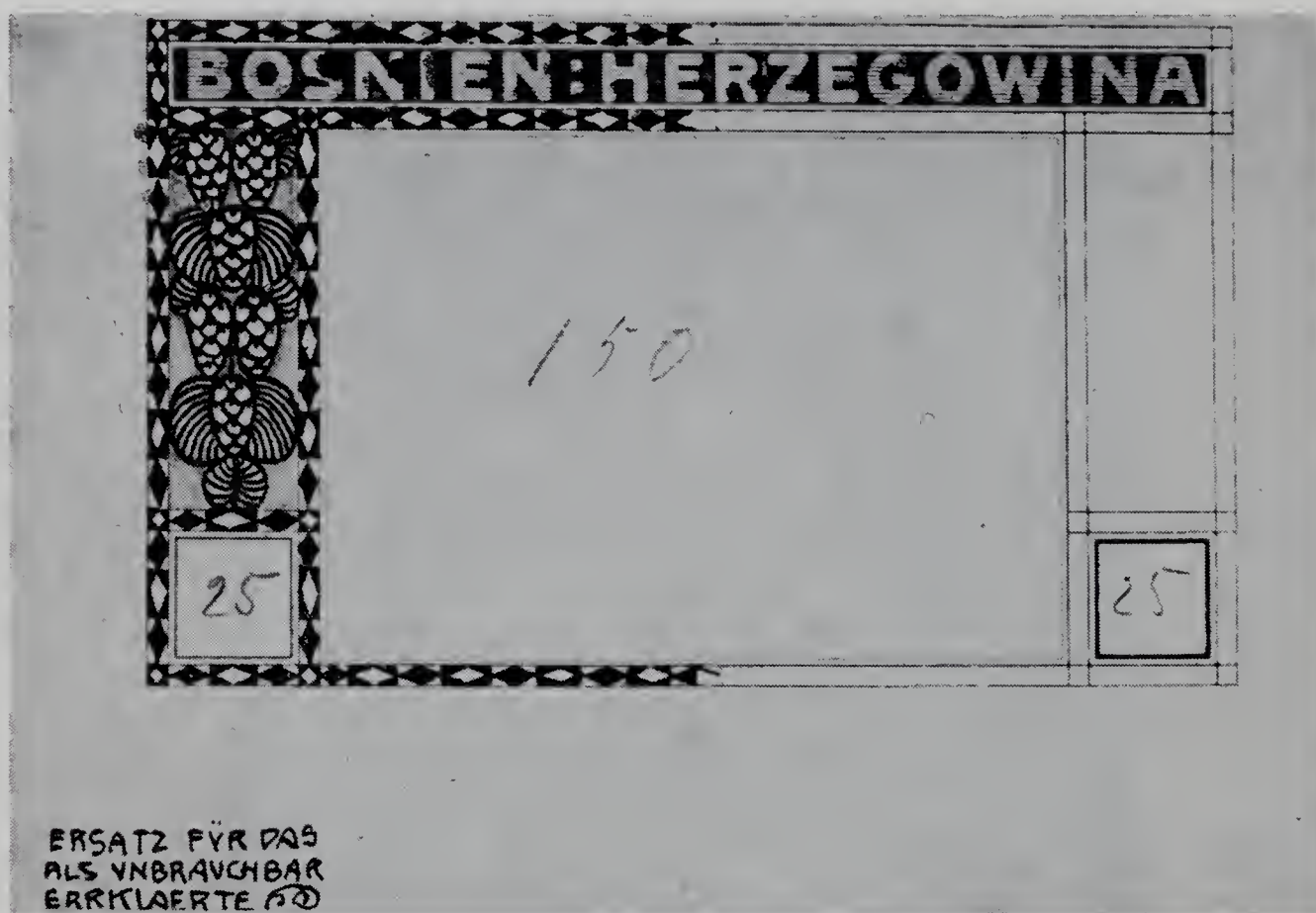
Bosnia and Herzegovina. Multiple die proof of the 50h. value in black, central impression deleted.

For this issue, some 15 dies were prepared, a full 13 of them being portraits. It is interesting to note that both the recess and the typographical techniques of production were utilized.

During the ten years to 1916, Schirnböck produced more than 80 dies, while from 1922 until his death in 1930, he designed and/or engraved approximately 50 stamps. The date of his death is September 16, 1930, almost three years before the issue of his last work, two designs produced for the Vatican.

It would be little short of unfair not to accord at least a portion of the credit to the Staatsdruckerei of Vienna and the associations that surrounded this famous printing organization. During his employment there, Schirnböck worked with such "greats" as the designers Koloman Moser and Rudolf Junk, talent that must be considered as having provided inspiration for him, and for the young craftsmen who became known as the "School of Schirnböck."

For many years, proof material and artist's sketches by Schirnböck were extremely scarce owing to war-time measures taken by the Nazis when they invaded Austrian



Bosnia and Herzegovina. Two artist's drawings by Schirnböck for frames of the 1906 Pictorial issue.

territory in 1939. In this year, it is said, they seized all of the sketches, essays, proofs and other material of the Staatsdruckerei and of Schirnböck's work, including those in the immediate possession of the family.

Listing of Proofs

FOR quite obvious reasons, including that mentioned in Schirnböck's biography, this list may be slightly incomplete at this time although the source of examined material is unquestionably the finest collection that has ever been formed. Plate proofs and the resulting color trials have been omitted as they are extremely numerous, particularly with regard to the 1910 Argentine centenary of the Republic issue which exists in many color combinations on various kinds of paper. The so-called "reproductions" have also been ignored, including the "proofs" or "reprints" of some South American issues that appeared in miscellaneous colors on soft white paper, untypical of the official examples.

SCHIRNBOCK'S DIE PROOFS AND DIE ESSAYS

(Where measurements have been obtained, they are all given in millimeters, the height following the width.)

ARGENTINA

1890 issue

- A 1. 2c Santiago Derquil, signed die proof in black on card, 59mm x 71mm, Scott type A49.
- A 2. Moreno vignette die proof 43 x 37mm in black on card 199 x 269mm. Reversed impression used for 40c value, Scott type A53.
- A 3. General Mitre vignette die proof 22 x 32mm in black on card 226 x 297mm. Used for 50c value, Scott type A54.
- A 4. Unissued die proof of the 90c value in black-violet on card 148 x 187mm. Signed Schirnböck.
- A 5. Velez Sarsfield vignette engraving 46mm x 39mm die sunk on card 198 x 300mm. Used for re-issue, Scott type A61.

1891 issue

- A 6. 8c Rivadavia, die proof in black 153 x 188mm, Scott type A57.
- A 7. 1p Jose de San Martin die proof in black 58mm x 61mm, Scott type A58.
- A 8. Ditto on thin wove 46mm x 62mm.
- A 9. 10p unissued die proof in black-brown 148 x 184mm.
- A 10. Vignette of an unknown dignitary. Die proof in black on card 121mm x 146mm. Intended for the 50p value.
- A 11. Ditto 41mm x 48mm, die sunk on card 269mm x 198mm.
- A 12. Rivadavia vignette, die proof 38mm x 46mm in black on card 226mm x 297mm.

1892 Columbus issue

- A 13. Official Post Office Notice of the 12th September 1892 with forthcoming details and proof of 5c in blue.
- A 14. 2c value, die proof in dark green with vertical lines on design, die sunk on card 176mm x 133mm, Scott type A62.
- A 15. Ditto, 221mm x 148mm.
- A 16. 5c value, die proof in dark blue with vertical lines on design, die sunk on card 193mm x 137mm, Scott type A62.
- A 17. Ditto with imprint on card 181mm x 141mm.
- A 18. 2c value, die proof in light blue, without background of vertical lines (as issued), die sunk on card 226mm x 147mm.
- A 19. 5c value, die proof in dark blue, without vertical lines, die sunk on card 193mm x 137mm.

1892-96 issue

- A 20. 5c Rivadavia design, die proof in dark green on thin wove. 44mm x 49mm, Scott type A63.
- A 21. Ditto in brown, 32mm x 54mm.
- A 22. Ditto in green, 43mm x 52mm.
- A 23. Ditto in black, 43mm x 52mm.
- A 24. 5c die proof on large card in carmine, 141mm x 174mm.
- A 25. Belgrano design, die proofs on thin laid paper 52mm x 55mm, 16c greenish blue, Scott type A64.
- A 26. Ditto design, 24c yellow.
- A 27. Ditto, 24c in green with deleted value tablet.
- A 28. Ditto, 50c brownish carmine.
- A 29. Compound die proof sheets of the 10, 16, 24, 24c with deleted value tablet and 50c on thin wove, 91mm x 138mm. Colors: blue, dark green, orange, black; others may exist.
- A 30. Smaller compound sheets of three with 30, 80 and 15c values on thin wove 124mm x 54mm. Same colors as above.

- A 31. San Martin vignette, die proof in black 43mm x 37mm, die sunk on card 199mm x 296mm. Used for 1p-5p value, Scott type A65.
- A 32. 5 peso, die proof in brown, die sunk on card 142mm x 174mm.
- A 33. 5p die proof in dark brown on thin wove, 47mm x 47mm.
- A 34. A series of die essays also exist for the 5 peso value printed on India or bond paper in various colors.

1899-1903 issue

- A 35. 10 peso Seated Liberty, trial color die proofs on thin laid paper 52mm x 61mm, Scott type A67. Colors: yellow, blue green, dull green, olive green, black, brown, brownish magenta.
- A 36. 20 peso Seated Liberty, trial color die proofs on thin laid paper, 57mm x 60mm. Colors: yellow, orange, violet, carmine red, olive green, dull blue green, slate green, brown, yellowish brown, black, brownish magenta.
- A 37. 1 peso Seated Liberty, trial color die proof on thin laid paper printed in blue green, 52mm x 60mm.

1902 River Port of Rosario issue

- A 38. 5c value, die proof on white semi-glazed card, die sunk into cream surround 174mm x 122mm, deep blue, Scott type A68.
- A 39. Ditto, dark green.
- A 40. Ditto, scarlet.

1910 Centenary of the Republic issue

- A 41. Die proof in black of the "Nicolas Rodriguez Pena & Hipolito Vieytes" vignette on glazed white card, 52mm x 42mm. Used for the 1c value, Scott type A72.
- A 42. 12c value, die proof of Congress Building design in black on laid paper, 63mm x 52mm, Scott type A73.
- A 43. 50c "First meeting of the Republican Government" die proof without value tablet, on laid paper 53mm x 58mm, in orange, Scott type A71.
- A 44. Ditto, printed in reddish brown.
- A 45. 5 peso "Oath of the Junta" die proof in dark brown on laid paper, 60mm x 50mm, Scott type A73.

1911 Agriculture issue

- A 46. Master design die proof without value tablet, printed in carmine, die sunk surfaced white wove, 72mm x 82mm, Scott type A88.
- A 47. Ditto design die proof in yellowish brown on glazed wove, 44 x 57mm.
- A 48. Ditto on thin laid in blue green, 52mm x 56mm.
- A 49. 5c value, die proof in dark blue, perforated ANULADO 9mm high.
- A 50. Ditto in yellow green.

1916 Centenary of Argentina's Declaration of Independence

- A 51. Complete die essay as intended for the 5 peso value in black and brown on glazed wove, 43mm x 58mm.
- A 52. Ditto in brown, 41mm x 50mm.

Official Stamps

- A 53. 1901 Liberty Head die proofs in issued colors on thin papers, 63mm x 70mm, Scott type 01. Colors: gray, orange, orange brown, red, dark green, dark blue.

AUSTRIA

1908-13 60th Anniversary issue

- A 54. In addition to the usual plate proofs, specially perforated and gummed color proofs of this issue were mounted in presentation cards measuring 100 x 98mm for high court officials. Colors: 1h. green, 2h. reddish violet, 25h. dull blue or deep ultramarine, 30h. deep claret. Scott type A22.
- A 55. Die essay in black for Emperor Franz Josef vignette facing right on thin card, uncleared surround, 36 x 50mm.
- A 55a. Similar, 36mm x 53mm.
- A 56. 1h. die proof in black for Emperor Karl II vignette on thin card, uncleared surround, 33mm x 40mm, Scott type A22.
- A 57. Similar, partially cleared surround, 40mm x 39mm.
- A 58. 2h. value, die proof in deep blue for Empress Maria Theresa vignette on thin card, 43mm x 42mm.
- A 59. 3h. value, die proof in black for Emperor Josef II vignette on thin card, 35mm x 45mm.
- A 60. 5h. value, Franz Josef in Old Age vignette die proof in dull blue on thin card, 34mm x 56mm. Also used for 10h. and 25h. values.
- A 61. 6h. value, die proof in black of Leopold II vignette on thin card, 44mm x 47mm.
- A 62. 12h. value, die proof in black of Francis I vignette on thin card, 45mm x 52mm.



Austria. Die proof in black of the 24h. value of the 1916-18 issue showing uncleared surround.

- A 63. 20h. value, die proof in black of Ferdinand I vignette on thin card, 38mm x 45mm.
- A 64. 35h. value, die proof in black of Franz Josef Middle Age vignette on thin card, 40mm x 50mm.
- A 65. 60h. value, Franz Josef on Horseback, die proof in dark blue, die sunk on large wove paper, 199 x 321mm, Scott type A23.
- A 66. 2kr. value, die proof of vignette depicting Schonbrunn Castle in black on die sunk cream wove, 122mm x 83mm.

1910 Birthday Jubilee issue

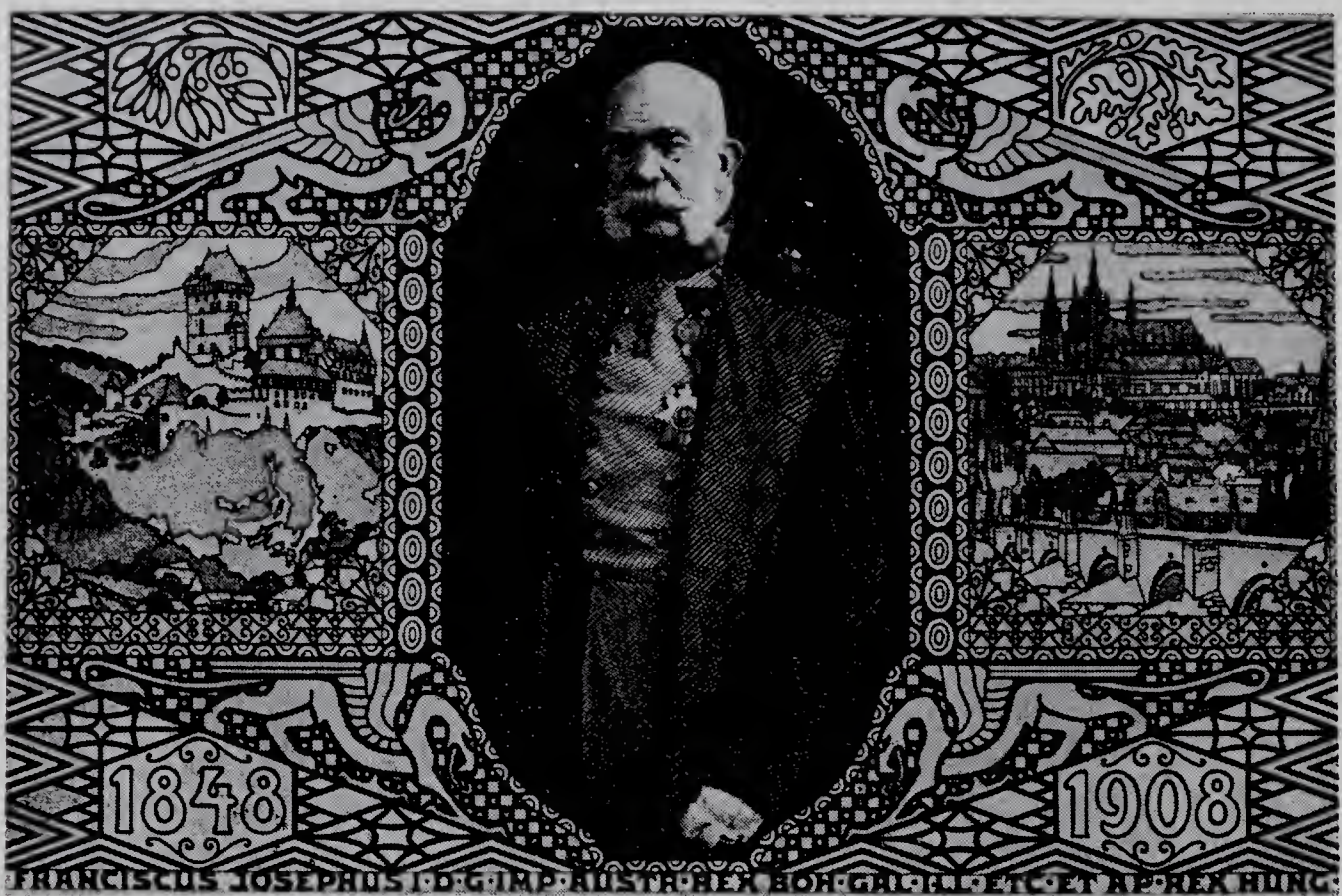
- A 67. Die proofs of the 1, 2, 3, 5, 6, 10, 12, 25, 30, 35, 50 and 60h and 1k. die sunk on cream wove, all in black, 80mm x 122mm.
- A 68. 5k. value, die proof of vignette on cream wove, black, 122 x 79mm.
- A 69. 5k. value, die proof of vignette in black on cream wove, 122mm x 79mm.
- A 70. 10k. value, die proof of frame in black/cream wove, 79mm x 122mm.
- A 71. 10k., die proof of head in black/cream, 79mm x 122mm.
- A 72. 10k., die proof of frame background in black/cream, 79mm x 122mm.

1916-18 issue

- A 73. 24h. value, die proof in black, uncleared surround, 62mm x 82mm, Scott type A38.

1929-30 views

- A 74. 1s. value, die proof of vignette/white glazed card, Scott type A57.
- A 75. 2s. value, die proof of vignette on white glazed card.



Austrian Jubilee postal card of 1908, illustration of large die proof, signed by Schirnböck.

Semi-Postal Stamps

1915 issue

- A 75. 10h. +2h. Siege Gun, die proof of frame in black on card, 159 x 133mm, Scott type SP2.
 A 76. 20h. +3h. Battleship, die proof in dark green/cream paper, 116 x 112mm.
 A 77. Ditto, die proof in black on card, 51mm x 47mm.

1922 Musicians issue

- A 78. Set of seven die proofs in the issued colors on Japanese paper, 47mm x 51mm, numbered and mounted in presentation folder. Only 100 folders issued. Scott type SP9.

1923 Landscapes issue

- A 79. Set of nine in presentation folder as above, 42mm x 43mm. 250 folders issued. Scott type SP16.
 A 80. Set of nine die proofs of the vignettes in black on glazed card, each approximately 70mm x 80mm.

1926 Nibelungen issue

- A 81. 40+10g., "Dietrich von Bern vanquishes Hagen", die proof of the vignette on glazed cream card, 37mm x 37mm, Scott type SP30.
 A 82. Die essay of unaccepted vignette for same stamp, also on glazed cream card, 37mm x 37mm.

Military Stamps

- A 83. 1917-19. Set of 40 die proofs on thin wove, 56mm x 57mm depicting vignette & frame respectively of all 20 values in issued colors. Scott types M3, M4.

Postal Stationery

- A 84. 1908 60th Anniversary Postal Card, large finished die proof with centrally placed Franz Josef, in black on large card, 294mm x 225mm. Signed.

BOSNIA & HERZEGOVINA

1906 Pictorial issue

- A 85. 1h. value, artist's drawing in black on white card 158 x 116mm, depicting frame, originally intended for 30h. value. Scott type A4.
 A 86. 3h. value, artist's drawing, incomplete, partially cut away, in black on card 102 x 116mm.

- A 87. 5h. value, artist's drawing for frame in black on white card, 172mm x 116mm with pencil notations regarding minute changes for the finished die.
- A 88. 10h. value, artist's drawing for portion of frame in black/white on card 179mm x 119mm. Design contains two different types of numerals.
- A 89. 20h. value, artist's drawing for portion of frame in black on white card, 167mm x 115mm.
- A 90. 25h. value, artist's drawing for frame in black on white card, 158mm x 94mm. Manuscript notation "Ersatz für das als unbrauchbar erklärte."
- A 91. 30h. value, artist's drawing for frame in black/white card, 177mm x 129mm bearing pencil "gut". With figure "50"—the value it was originally intended for.
- A 92. 35h. value, artist's drawing for frame in black on white card, 162mm x 112mm.
- A 92a. 40h. value, artist's "mock-up" consisting of a photograph of a postwagon sunk into hand-drawn frame on card, 155 x 111mm.
- A 92b. 40h. value, artist's drawing for frame in black/white, 172mm x 124mm.
- A 92c. 45h. value, artist's drawing for frame in black/white, 152mm x 109mm.
- A 92d. 50h. value, artist's drawing for frame, initially intended for the 1k. value, 157mm x 115mm.
- A 92e. 1k. value, artist's drawing for frame in black/white, 131mm x 145mm.
- A 92f. 5k. value, artist's drawing in black on white for the frame, inlaid on card, 95mm x 98mm.
- A 93. Complete set of die proofs of frame, printed in issued colors on thin paper, 70mm x 50mm.
- A 94. Complete set of die proofs of vignette, printed as above, 70mm x 50mm.
- A 95. Complete set of completed die proofs except 40h. and 45h. values, printed on thin card in black, 70mm x 58mm.
- A 96. 2, 3, 5, 6, 20, 25, 30, 35, 45, 50h. die proofs on wove or card, various colors, some approximating those of issue.
- A 97. 2h. value, die proof in violet, die sunk on thin wove, 132mm x 86mm.
- A 98. 3h. value, die proof in brown, thin wove, 105mm x 71mm.
- A 99. 5h. value, gummed die proof in dark green on thin wove, 129mm x 83mm.
- A 100. 10h. value, incomplete die proof in black, no right portion of frame, 56mm x 40mm.
- A 101. 10h. die proof in carmine on thin wove, 134mm x 85mm.
- A 102. 25h. die proof in black on card, 87mm x 73mm.
- A 103. 40h. die proof in black on card, 87mm x 73mm.
- A 104. 40h. die proof in black on thin wove, 135mm x 85mm.
- A 105. 40h. die proof in orange/thin wove, 59mm x 44mm.
- A 106. 45h. die proof in brown red, gummed, on thin wove, 108mm x 79mm.
- A 107. 1k. die proof in black on card, 87mm x 73mm.
- A 108. 5k. die proof in dark blue on thin wove (shades), 134mm x 87mm.
- A 109. 5k. die proof of vignette in black, 28mm x 35mm.
- A 110. 5k. ditto in gray, 48mm x 60mm.
- A 111. 5k. ditto in dark dull blue, 56mm x 73mm.

1906 Postal stationery designs

- A 112. 5h. value, artist's drawing for frame, inscribed "6" in black on white card, 70mm x 107mm.
- A 113. 5h. die proof in black on card, 49mm x 69mm.
- A 114. 10h. value, artist's drawing for frame in black on white card, 129mm x 174mm.
- A 115. 10h. die proof in black on card, 48mm x 69mm.

1912 Pictorial designs

- A 116. 12, 60, 72h. die proofs of frame printed in issued colors on thin paper, 81mm x 68mm.
- A 117. 12, 60, 72h. die proofs of vignette, similar colors on thin paper, 81mm x 68mm.
- A 118. 12h. die proof in carmine, 133mm x 83mm.
- A 119. 60h. die proof in dark bluish green, 134mm x 112mm.
- A 120. 72h. die proof in carmine, 132mm x 84mm.

1912-14 issue

- A 121. Unadopted essay of the sideways vignette printed in pale blue on wove, 112mm x 134mm.
- A 122. Ditto, printed in bright blue, 112mm x 134mm.
- A 123. 10k. die proof in black on cream wove, 79mm x 87mm, Scott type A26.
- A 124. 10k. die proof of vignette in bluish violet on gray wove, 97mm x 110mm.
- A 125. 10k. die proof of frame in bluish violet on gray wove, 97mm x 110mm.

1916-17 issue

- A 126. 15h. value, die proof in carmine rose on wove, 86mm x 143mm. Scott type A27.

1917 Emperor Karl I issue

- A 127. Die proofs of the frames in the issued colors on thin wove paper, values 10h. to 10k., 56mm x 58mm, Scott type A29/30.



Bosnia and Herzegovina. 1913 die proof of the finished design for the newspaper stamps.

A128. Die proofs of the vignettes in the issued colors on thin wove paper, values 10h. to 10k., 56mm x 58mm.

A129. 5k. value, die proof in black on white wove plus additional part strikes at foot, 110 x 117mm.

A130. 5k. die proof in black on wove, 42mm x 44mm.

Semi-Postal Stamps

A131. 1915 (circa) die essay for a "Militar Post" stamp in carmine rose on wove, 44mm x 69mm.

A132. Ditto, with number 638, 54mm x 116mm.

A133. 1916, 10h+10h. "Blind Soldier", die proof in pink on die sunk wove, 72mm x 110mm. "M113" in m/s. Scott type SP2.

A134. 1917 Assassination Issue, composite die proof of the 10h. and 15h. values in red on gummed wove, 123mm x 95mm, Scott types SP3/4.

Newspaper Stamps

A135. 1913 Bosnian Girl, die proof of vignette in dark blue, state I, uncleared surround, marked "334" & "W" on wove, 115mm x 133mm, Scott type N1.

A136. Similar, State Ia in blue, 114mm x 132mm.

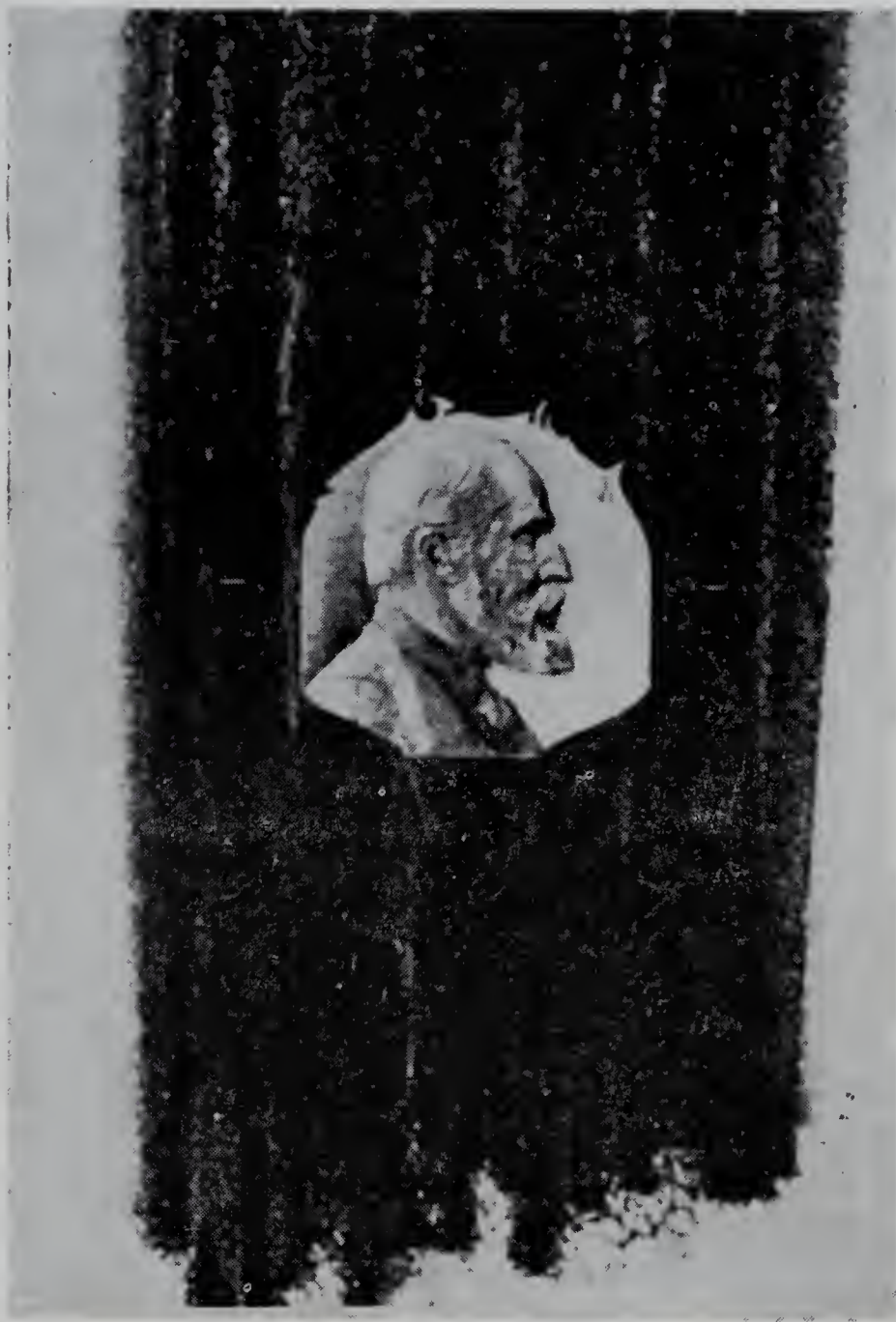
A137. Similar, State II in blue, 114mm x 133mm.

A138. Similar, State III in black, 114mm x 133mm.

A139. Finished design, die proof in blue, 114mm x 133mm.

A140. Similar, printed in carmine-lake, faint portion inverted impression at side.

A141. Similar, printed in dark blue, deleted in pencil, 114mm x 133mm.



Liechtenstein. Die proof with uncleared surround of the vignette of Prince Johann II as used for the 1917-18 issue.

- A142. Similar, also deleted in pencil, faint inverted & smeared impression alongside. All the above newspaper stamp proofs bear a large red "W".

Miscellaneous

- A143. 1910(circa). Original artist's drawing 71mm square with extended framelines at right, depicting arm with sword below crown, value "8" with inscription "BOS. HERZ. STEMPSEL". Black/white on large card 168mm x 134mm.

BULGARIA

1901-06 Battle of Shipka Pass issue

- A144. Tsar Ferdinand color die essay in grayish blue & yellow brown on wove paper, 51mm x 67mm, Scott type A17.
A145. Ditto, printed in grayish violet & green, 52mm x 68mm.

1918 30th Anniversary issue

- A146. Die essay in black, Tsar Ferdinand vignette facing left—possibly intended for this issue.

CHILE

- A147. 1927 Admiral Juan Jose Latorre, large size (133mm x 120mm) engraving as used for the 80c value, die sunk on large card, signed.



Switzerland. Circa 1930 unaccepted design of woman warrior, later used in modified form for Hungarian banknote of 1943.

A148. Ditto, unsigned.

LIECHTENSTEIN

A149. 1917-18 die proof Prince Johann II in black on thin card, 57mm x 69mm.

LUXEMBOURG

A150. 1914, die proof of vignette in black of Grand Duchess Marie Adeliade on glazed card, 62mm x 73mm.

PARAGUAY

A151. 1905-10, Sentinel Lion at Rest, 60c die proof in black on glazed card, die sunk into cream laid card, 99mm x 113mm.

POLAND

A152. 1903, 75gr. design die proof in black on thin glazed card, 60mm x 111mm.

RUSSIA

1913 Romanov issue

A153. 15k. value, die proof of Nicholas I vignette on white, 65mm x 84mm.

- A154. 25k. value, die proof of Alexin Mikhailovich vignette in black on white, uncleared surround, 89mm x 44mm.
 A155. Ditto, 92mm x 48mm.
 A156. Ditto, 51mm x 57mm.
 A157. 35k. value, color die proof in brown (frame only) on thin card, 40mm x 52mm.
 A158. 70k. value, die proof in brown & yellow green in corner of large piece of wove, 82mm x 108mm.
 A159. 70k. color die proof in orange brown, frame only, on thin card, 40mm x 52mm.
 A160. 70k. color die proof in violet, frame only, 40mm x 48mm.

SWITZERLAND

- A161. Circa 1930, 93mm x 60mm, unaccepted die essay depicting a woman warrior in black on glazed card. Later used for an Hungarian banknote.

TURKEY

- A162. 1916-18, die proof of vignette Dolma Bahce Palace and Mohammed V in black on glazed card, 51mm x 46mm.
 A163. Die essay, scene with camels on cream glazed card, 71mm x 54mm.
 A164. Die essay, open bazaar scene on thin white, card, uncleared surround, 63mm x 72mm.

ADDENDA

BOSNIA AND HERZEGOVINA

- 1906 Pictorial issue. 50h. value, 3 impressions of the die in black on white, central example deleted with pencil, 134mm x 169mm.
 1912-14, die proof of the head of Franz Josef in brown on greenish wove, 56mm x 84mm.
 Ditto, printed on white wove, 88mm x 160mm.

RUSSIA

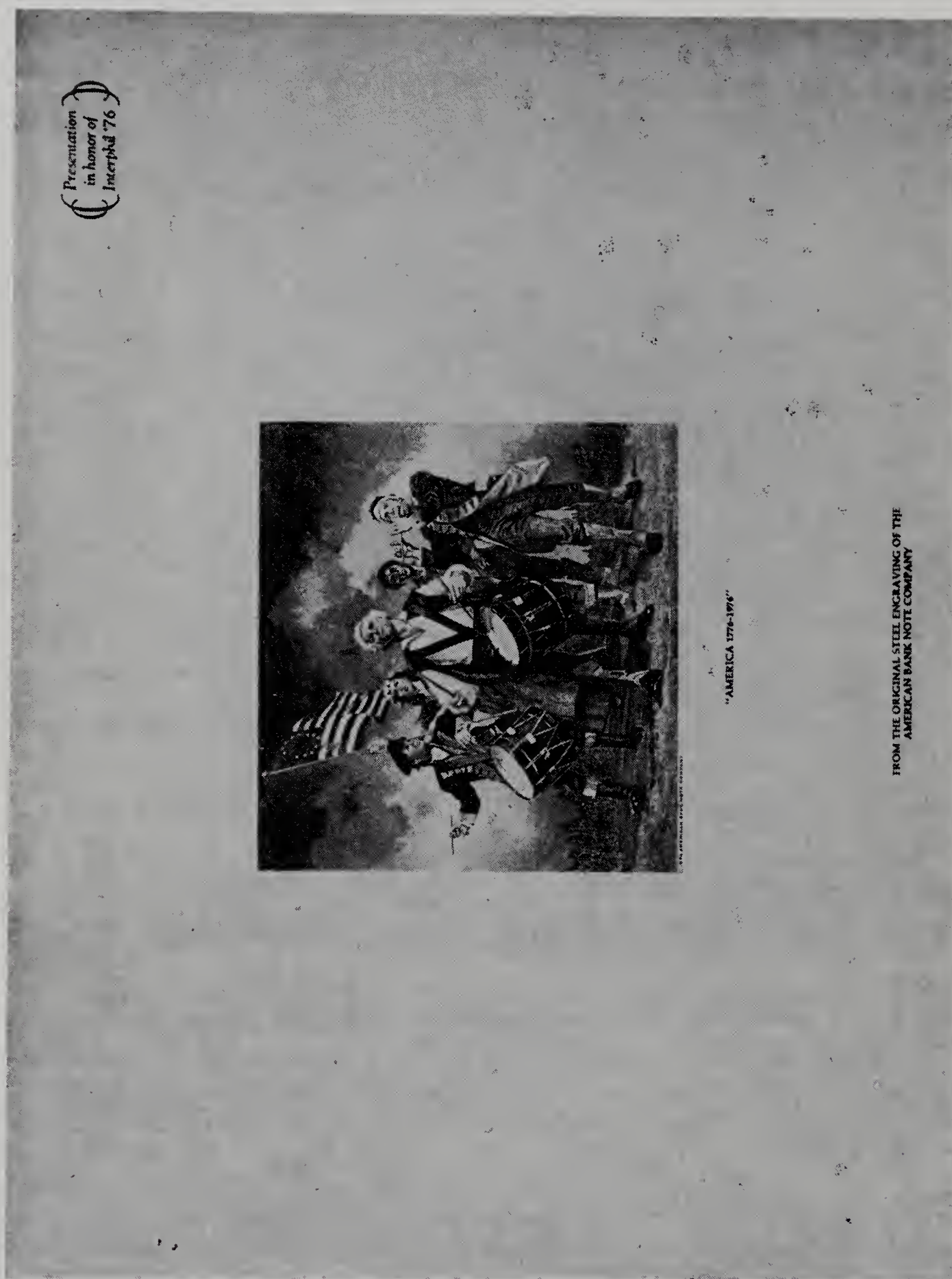
- 1913 Romanov issue. 1k. die proof of the vignette in brown orange, 30 x 40mm.
 Ditto, printed in black 34mm x 40mm.
 Ditto, printed in black with uncleared surround, 52mm x 40mm.
 1913 Romanov issue. 15k. value die proof in greenish blue on thin card, 39mm x 48mm.

Netherlands Numerals

The Netherlands has continued the century-old tradition of numeral designs for ordinary issues with a new version released beginning in April 1976. The latest design was done by a graphic artist, Prof. Wim Crouwel of Amsterdam. Born in 1928, Crouwel also designed the Expo 70 Osaka stamp.

About the new numeral stamps he said, "The only instructions I received from PTT were in respect of the size and the request not to use more than one color for each stamp. Quite a challenge! Numeral stamps should in my opinion, be functional, clear and straightforward. For the design I chose forms based on 90° and 45° angles, in which it differs from the Van Krimpen series dating from 1946. I made use of a two-dimensional composition to enable optical enlargement of the small picture."

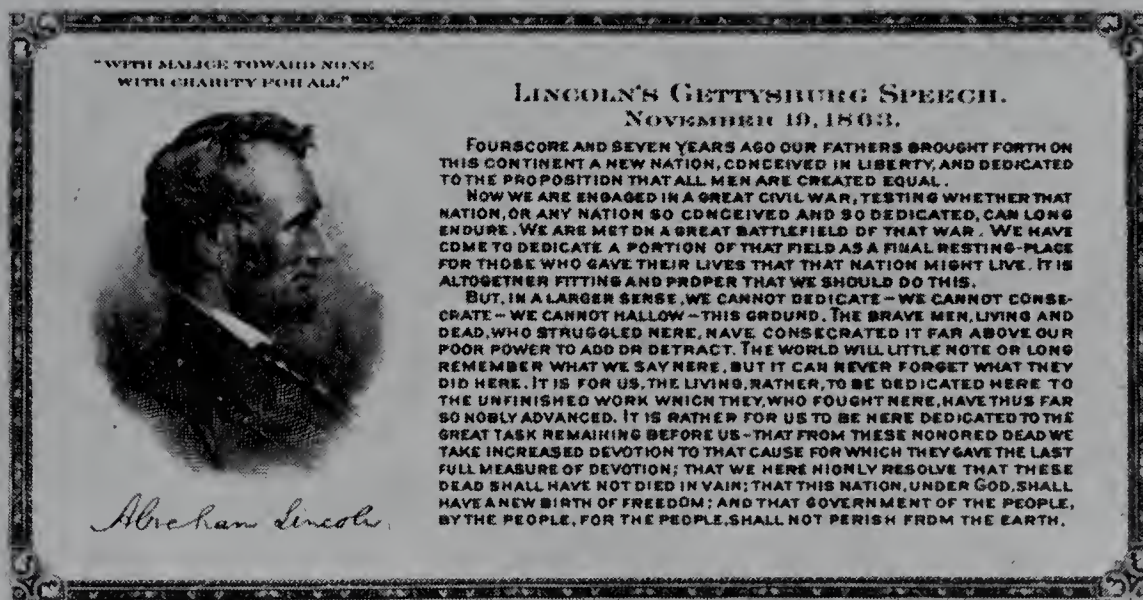
Imaginative Dutch stamp design is evident in the Netherlands 1975 commemorative marking the 30th anniversary of the countrys liberation from Nazi oppression. The design, by Amsterdam photographer Cas Oorthuys, consists of a single eye peering across a strand of barbed wire. Also innovative is the 1975 commemorative for the centenary of the Zealand Steamship Co. Designer Paul Mijksenaar has planted a bewhiskered seaman in the middle with outstretched arms spanning the North Sea between England and Holland.



American Bank Note Co. Souvenirs From Interphil

Among the less publicized but more desirable souvenirs of INTERPHIL were $8\frac{1}{2} \times 11$ engraved "souvenir cards" given away by the American Bank Note Co. at its

(Presentation
in honor of
Interphil '76)



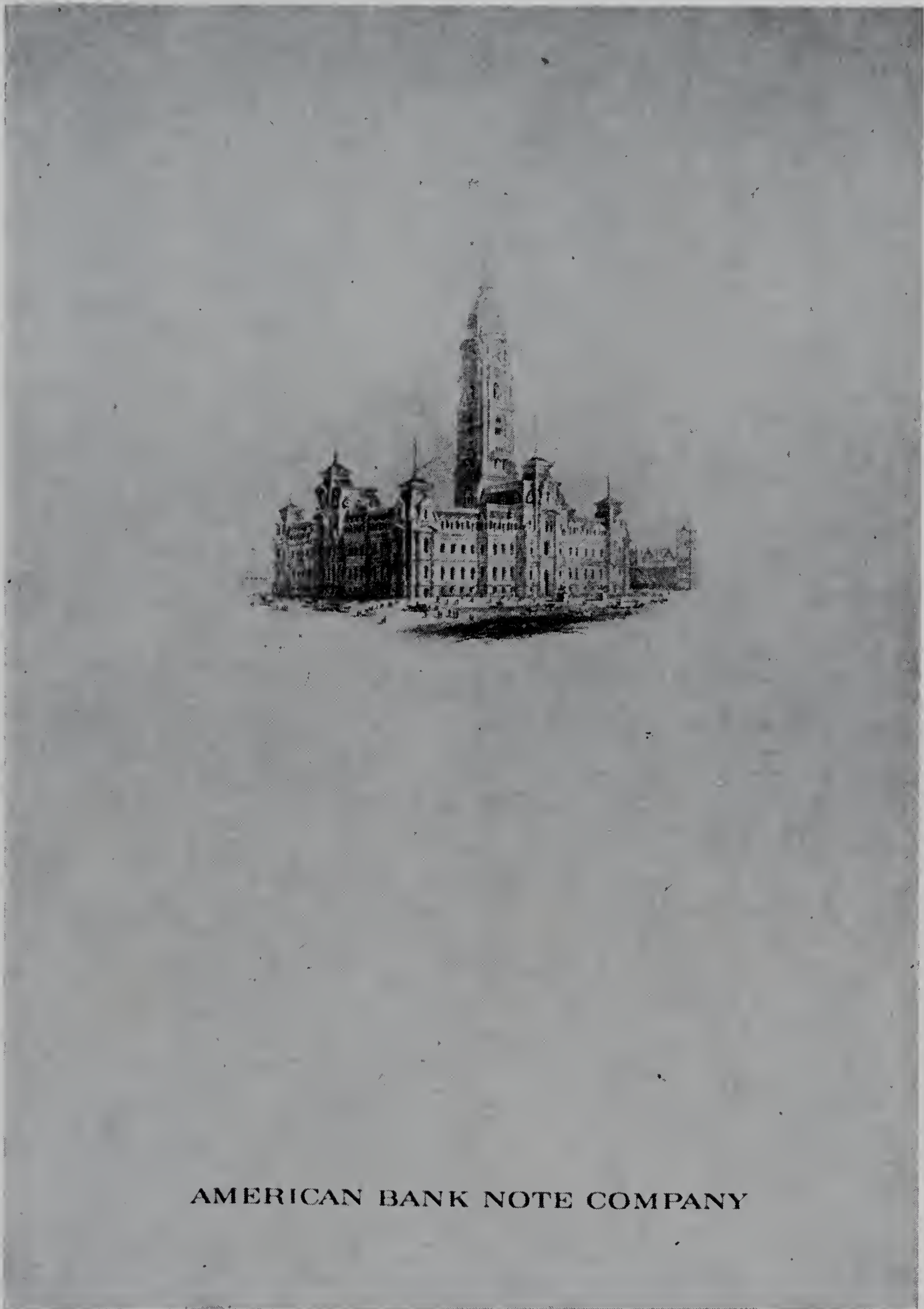
FROM THE ARCHIVES OF THE AMERICAN BANK NOTE COMPANY
ORIGINALLY ENGRAVED CIRCA 1863.

stunning display in, it was rumored, the quantity of 5000 each. The "America 1776-1976" card is in sepia. The design has a copyright date of 1974. With the inclusion of a black man and a white woman in the picture, the feeling is quite contemporary. The Gettysburg address sheet is in bank note green and has no copyright notice but reads "originally engraved circa 1865".

The INTERPHIL banquet program, a four-page 7 x 10 folder printed in blue and brown, was embellished front and back with appropriate engravings. Another favor at



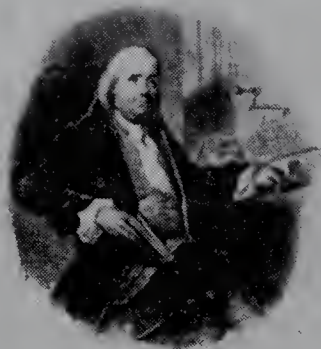
Front of INTERPHIL awards banquet program.



Back of INTERPHIL awards banquet program (Philadelphia City Hall).

each guest's place was an $8\frac{1}{2} \times 11$ sheet of engravings in black on an almost India-like paper with blue inscriptions.

Historical subjects from original steel engravings Circa 1860-1908



BENJAMIN FRANKLIN

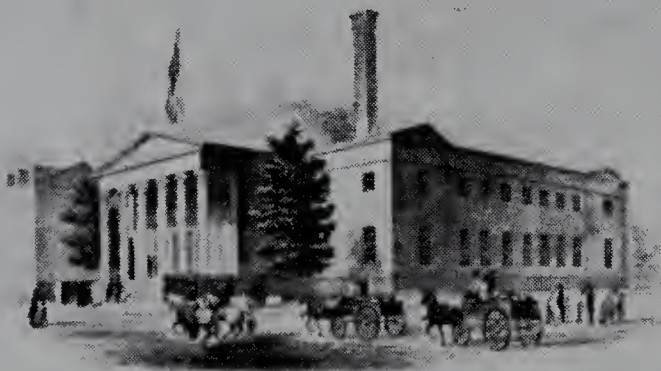


LIBERTY BELL



WILLIAM PENN

From the archives of
American Bank Note Company



U.S. MINT, PHILADELPHIA, PA.



INDEPENDENCE HALL, PHILADELPHIA, PA.

*P*resentation
in honor of the
Awards Banquet,
Interphil '76



PHILADELPHIA CITY HALL

Sheet given at INTERPHIL banquet.

Highlights from the American Bank Note Co. Annual Report for 1975

PREFACED by a full-page engraving of Tom Paine and a selection from the Declaration of Independence, this report began with Chairman Edward H. Weitzen's statement, "We are pleased to report that the year 1975 was marked by continuing progress. Consolidated sales \$77,975,000 were 25.6 percent more than in 1974, and net income of \$5,576,000 was 54.3 percent higher than in 1974."

Other excerpts from the ABNCo. annual report for 1975 of collector interest are:

"Bradbury, Wilkinson & Co. Limited, our English subsidiary, improved its position and ended the year with record results. During 1975 Bradbury, Wilkinson acquired the outstanding minority interest of Aero-Print Ltd. which continued to expand in a satisfactory manner both its activities and its penetration of the market for airline tickets and other related documents.

"Canadian Bank Note Company, Limited had an impressive year in 1975. Sales increased by 25 percent over 1974 and net income by 40 percent. After Canadianization, our current 40 percent interest in Canadian Bank Note Company contributed as much income in 1975 as when we owned 100 percent of the Company three years ago.

"ABN Securities Systems, Inc. was formed in 1974 and is owned 60 percent by our Company and 40 percent by our European associates. This subsidiary offers technology, equipment and services to help solve problems in the automation of currency and cashless payment systems. In December 1975 the Federal Reserve Bank of New York awarded our subsidiary a contract for the supply of a system for the high-speed automation of currency handling. Delivery is planned in the late fall of 1976. The ABN-SSI system also includes a smaller version of the currency processing machine suitable for commercial banking and other applications.

"The continuing interest in electronic funds transfer systems in the United States, our entry into currency processing, the automation of cash and cashless payment systems add meaningful new dimensions to the opportunities for our Company.

"The first of our series of four Magna high-speed intaglio printing presses was accepted by the Bureau of Engraving and Printing in Washington, D.C. The remaining Magna Presses are currently being assembled and installed and are scheduled to be on stream by mid-year.

"Our world-wide leadership in the design and production of bank notes, stock certificates, bonds and travelers' cheques continues. These traditional products enjoyed a significant increase in sales over the previous year. The printing and distribution of food coupons for the United States Government continued to contribute substantially to our sales volume and results.

"Other new high-security products which we have introduced in the past few years fill a real need in the market place and sales showed a substantial increase over the previous year. To drivers' licenses and motor vehicle titles, we have added several new products including birth certificates, foaling certificates and salvage certificates.

"The costs of fraud and the need for higher security in documents are being recognized increasingly at all levels of government and in the private sector. To fill this need, we are developing specialized security documents for use in various data processing applications.

"Lottery tickets continue to provide additional sources of revenue for various state governments and our Company has expanded its participation in this field. We continue to be the leading supplier of off-track betting tickets.

"Our program of Commemorative Stamp Panels for the United States Postal Service was well received, and we look for an increase in the sales of this product as a result of the celebration of the United States Bicentennial.

"Progress has continued in the field of totally secure, intaglio-printed photo identification systems. Our system, called "Intagid,"^(TM) has been adopted for official use at the Summer Olympic Games to be held in Canada."

At the end of the ABNCo. 1975 report is an engraved impression of the miniature Declaration of Independence engraved in 1840 by Charles Toppan (shown in EPJ No. 101) and eight famous signers of the Declaration plus the vignette used on the new \$2 note.



Die proof of the Indian vignette by G.F.C. Smillie.



From the T. F. Morris II Files

Compiled by GLENN JACKSON

Sidelights on the \$5 "Onepapa" Note Design of 1899

Found in these files was the clipping reproduced here, probably from a New York newspaper marked "Daddy's Design" by one of Thomas F. Morris' daughters. Observe that the Indian was said to be Geronimo, whereas we know now that he was Running Antelope.

INDIAN-HEAD FIVES

Forty Thousand of the New Silver Certificates Arrive in This City.

Forty thousand five-dollar silver certificates of a new design reached the United States Sub-Treasury in this city yesterday. They belong to the "series of 1899", of which the one-dollar and two-dollar

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Forty thousand five-dollar silver certificates of a new design reached the United States Sub-Treasury in this city yesterday. They belong to the "series of 1899," of which the one-dollar and two-dollar certificates have been current for some time. The ones have an eagle on the face and the twos a portrait of Washington. The centre of the face of the five-dollar certificate is occupied by the head of an Indian chief. Each corner contains a large numeral "5," and this, with the fact that there is lots of white paper showing, setting off what there is of design is expected to make the new notes popular with the bank officers and other handlers of large amounts of money. The back of the bill, which is printed in green, also has two large "5s" and a "V" in its design, with plenty of white paper. The face of the bill is printed in black with the Treasury seal, the numbering and a large "V" crossed by the word "FIVE" printed in blue.

Nearly the entire supply of the new bills was exhausted before the end of the day, as many banks applied for them, not more than 1,000 being allowed to any one bank. More of the new notes are expected from Washington at once.

The Treasury Department sent \$500,000 in the new certificates to sub-Treasuries on Saturday, which were received to-day in the East, and to-day issued another half-million to all comers in an effort to supply the general demand for the new notes made by banks over the country. This note promises to be the most popular ever issued from the Bureau of Engraving and Printing. It marks a distinct change in the appearance of United States currency in the particular that there is more white surface on both sides of the note than upon any ever issued.

WASHINGTON, June 25.—The Indian head new fives is a portrait, said to be of Geronimo

~~DADDY'S DESIGN~~

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WASHINGTON, June 25.—The Indian head on the new fives is a portrait, said to be of Geronimo.

Also in the files was a die proof by George F. C. Smillie of the Indian vignette which was incorporated into the design by Mr. Morris. Even more interesting is an original model of the back of the note which differs from the issued version in several respects, among them: The issued note has stars instead of periods before and after SILVER CERTIFICATE at the bottom; the issued note has no series of dots in the numerals; the wash applied to the foliage in black, white and grey on the model is much lighter than on the issued note.



Model for back of \$5 1899 Silver Certificate.



Back of \$5 1899 Silver Certificate.

BANK NOTES ON STAMPS

Of the four designs issued by Spain to honor the American Revolution Bicentennial is one depicting a \$1 bank note of the Corporation of Richmond, Virginia which reproduces a Spanish silver eight-real coin.

ESSAYS

For

U.S. Adhesive Postage Stamps

By CLARENCE W. BRAZER

Revised By FALK FINKELBURG

IMPORTANT--PLEASE READ!

Procedures for Amending These Listings

All correspondence about, additions, corrections and objections to the following listings should be directed to Falk Finkelburg, Box 237, Coram, NY 11727, the compiler, *not* to the editor of this magazine.

These serialized listings are to be regarded as preliminary to the final catalog in book form. In order to make the latter as accurate and useful as possible, responsible comments and assistance are welcomed by Mr. Finkelburg.

1861 Essays by The



65E-B

April 30, 1861

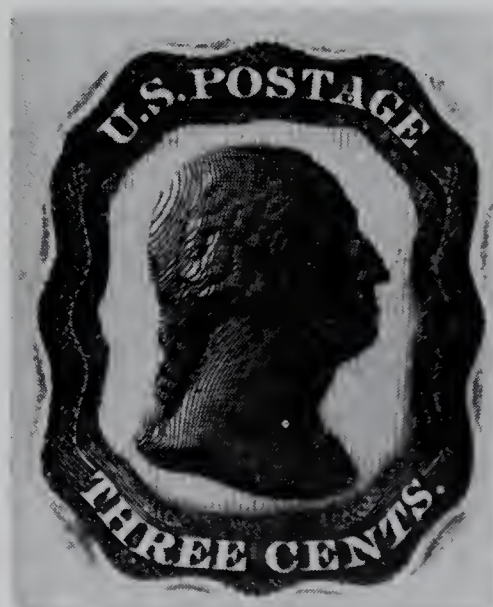
65E-B. THREE CENTS.

Size of design 19x23.5 mm.
Model of engraved frame with lead
pencil border and center cut out

American Bank Note Co.

and mounted over an engraved
vignette 22x27 mm. (unique)

black



65E-C

65E-C. THREE CENTS.

Size of design 19x24.5 mm.
Model of engraved frame with lead pencil border and center cut out and mounted over an engraved ruled background on which is mounted the engraved head vignette. On India paper on cardboard 23x27.3 mm.; (unique)

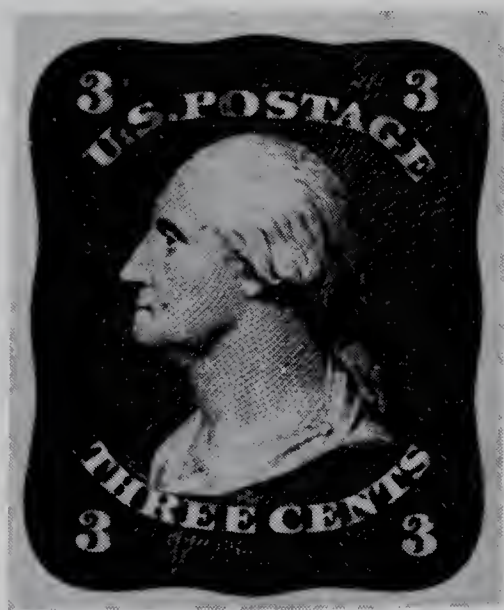
black



65E-Da

a. Master die No. 80 of frame only.
On India paper on card; (rare)

deep orange
dark brown
green
dark blue
black



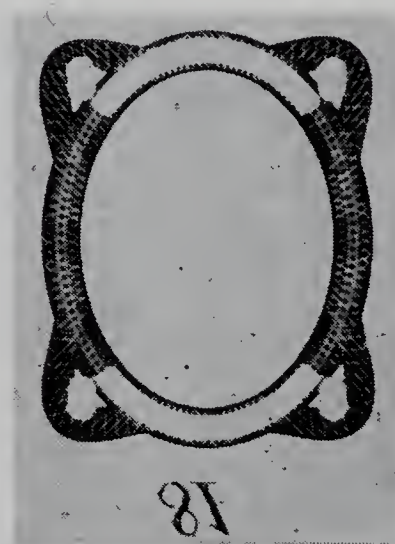
65E-Db

THREE CENTS.

Size of design 19.5x24.5 mm.
b. Model of engraved lathe work with Bald Cousland & Co. engraved head mounted for vignette and engraved lettered labels and numerals mounted in place. On India

paper on cardboard 22x27 mm.;
(unique)

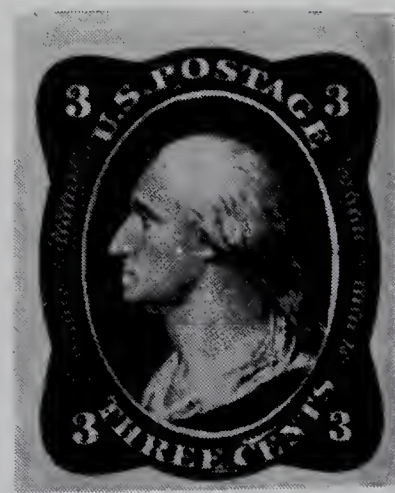
black



65E-Ea

a. Master die 81 of frame only; (rare)

black
brown-yellow
dark green
orange-red

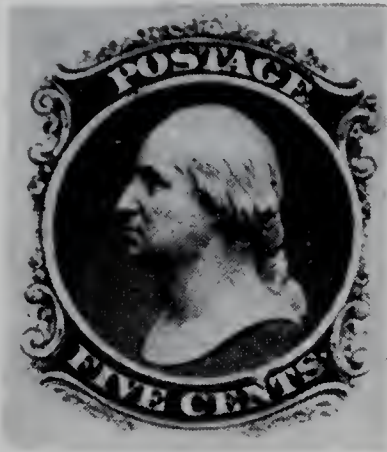


65E-Eb

THREE CENTS.

b. Model of engraved lathe work frame with Bald, Cousland & Co. engraved vignette, engraved lettered labels and numerals mounted in place. On India paper on cardboard 28x35 mm.; (unique)

black

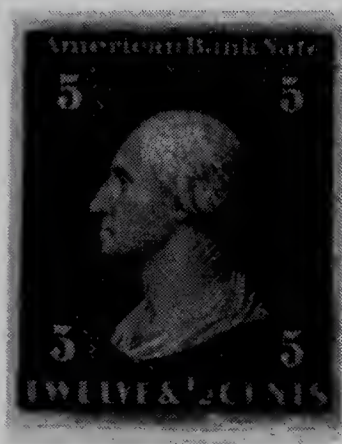


67E-B

67E-B. FIVE CENTS.

Size of design 21x25 mm.
Model of engraved frame used for Nova Scotia 1860 5c stamp cut to shape with engraved lettered labels and engraved vignette 209E-Ca mounted in place. On India paper on cardboard 23x27 mm.; (unique)

black

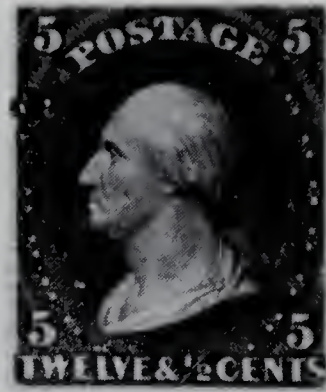


67E-C

67E-C. FIVE CENTS.

Size of design 19x24 mm.
Model of engraved lathe work background with Bald, Cousland & Co. engraved vignette and engraved lettered labels and numerals mounted in place. India paper frame mounted on cardboard 22x26 mm.; (unique)

black



67E-D

67E-D. FIVE CENTS.

Size of design 19x24 mm.
Model of engraved lathe work background with Bald, Cousland & Co. engraved vignette and engraved lettered labels and numerals mounted in place. India paper frame mounted on cardboard 21x26.5 mm.; (unique)

black

1861 Essays by The National Bank Note Co.

1861—Premiere Gravures.

My study of the National Bank Note Co. essays and proofs for the 1861 issue leads me to believe that the following are essays, as they were considered prior to 1895, and should be listed here as the designs are not identical with the regularly issued stamps.

The variations in design are briefly described in **Scott's U.S. Stamp Catalog**, but more extensively in my article in **Stamps** for April 8, 1933. The listed "small die proofs" of the 3 cents and 5 cents are not identical either with the premiere gravure essays or the regularly issued stamp designs and therefore are also essays.

For more complete history see my article in the **Collectors Club Philatelist** for July, 1941.

CWB

**63E-Ba****63E-B. ONE CENT.**

Impression from the first essay for the one cent.
Die size unknown.
(very rare)

black

**63E-Bb****63E-Bb. ONE CENT.**

Vignette engraved by J. I. Pease.
Frame engraved by Cyrus Durand.
b. April 30, 1861. Impressions from incomplete Die 440, size 58x56 mm. Premiere Gravure die. Scott's 55 P1.
On India paper; (rare)

black
ultramarine

c. June, 1861. Premiere Gravure plate I essays. On India paper; (scarce) Scott's 55 P3.

indigo
blue
ultramarine
violet-ultramarine

d. Same as c. on transparent stamp paper imperforate;

ultramarine

e. June 1861. Premiere Gravure. Finished essay on transparent stamp paper perforated 12 and with brown gum; (very rare) Scott's 55.

indigo

**63E-Bf**

f. Impression from apparently completed die size 47x55 mm. but there are blank 2 mm. squares where both numerals should be. On India paper die sunk on card board; (rare)

black

July, 1865

63E. ONE CENT.

The daily papers in July, 1865, described an essay being engraved. Bust of Lincoln in an ornamented frame, U and S in the upper corners; above, POSTAGE; below, ONE CENT. A star with rays above the bust. (Not seen).

vermillion
mauve
green

**65E-Ha**

Incomplete engraving of head only.
Size of die 64x76.5 mm.

- a. On India paper on card; (scarce)
carmine
- b. Same. On white glazed paper;
(scarce)
black
scarlet
brown-violet

**65E-Hd**

- d. Same, but ornaments on both 3's,
U and S. On India paper on card;
(very rare)
Die No. 441 and imprint. Shows
traces of first border design creased.
scarlet
brown-red
ultramarine

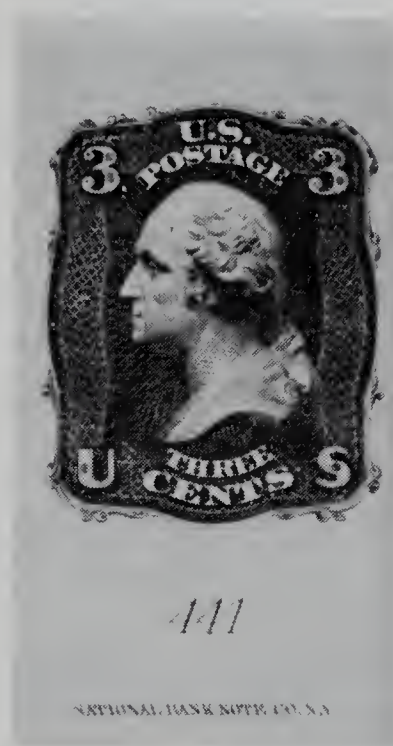
**65E-Hc****65E-Hc. THREE CENTS.**

April, 1861. Impression from incomplete die without any scrolls outside the frame lines and no silhouette line under chin, both 3's, U and S blank. Die size 78x55 mm. On India paper die sunk on cardboard; (very rare)

Vignette engraved by Joseph P. Ourdan.

Frame engraved by Cyrus Durand.

black
blue

**65E-He to i**

- e. April 30, 1861. Premier Gravure from Die 441, size 59x55 mm. On India paper die sunk on cardboard. (rare)
black
scarlet
pink
brown-orange
deep orange-red
deep red
- f. Same as e. but top of head is silhouetted and lines added to hair on top of head, about the eye and on chin, in hair behind the ear are

thicker and the three lines on bottom edge of bust are extended to the back. There is no Die No. or imprint.

On India paper on card; (rare)

deep orange-red

- g. May 1861. Premiere Gravure die impression. On transparent stamp paper from 20x25 mm. to 30x37 mm. (scarce)

deep orange-red

deep red-orange

dim red

dim deep red

dim orange-red

dull pink

dull violet-red

- h. 1903. Impression from an altered lay-down die of the completed design but with scrolls outside the frame removed and replaced similarly, but not identical, to the Premiere Gravure scrolls. The interior of the design is as that on the issued stamp. On white wove paper 28x31 mm. mounted on gray cardboard, from the 83 government albums. Heretofore called small die proofs. Scott's 56P2.

dim deep red

- i. 1915. Same—die on pale cream soft wove paper 24x29 mm.; (very rare)

deep red

- j. June, 1861. Premiere Gravure impressions from Plate 2. On India paper. Scott's 56P3. (rare)

black

orange-red

deep orange-red

deep red

dull orange-red

bright orange-red

brown-orange-red

- k. June 1861. Finished Premiere Gravure essay on transparent stamp paper, perforated 12 with brown gum. Scott's 56.

orange-red

bright orange-red

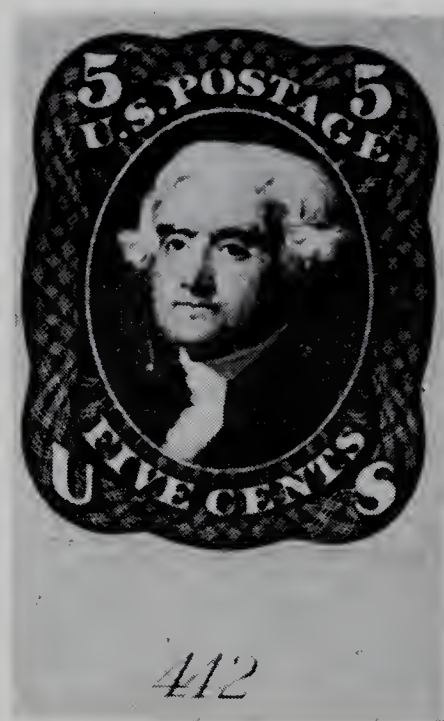
dark orange-red

dim deep red

dark red

pink

deep pink

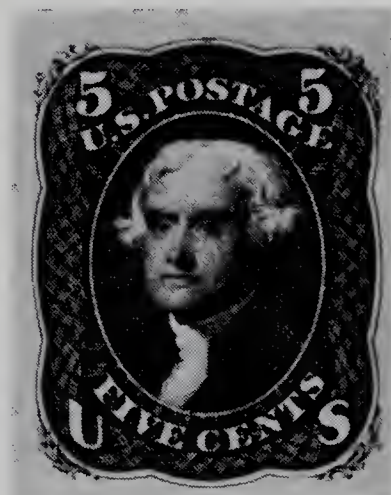


67E-Ea

67E-E. FIVE CENTS.

- a. Incomplete impression from Die 442, with border line and scrolls at corners missing. On India paper mounted on cardboard 34x50 mm. (very rare)

black



67E-Eb to d

- b. Premiere Gravure die essay. On India paper on card; (very rare). Size of die 58x59 mm.

scarlet

black

- c. June, 1861. Premiere Gravure impressions from Plate 3. On India paper. Scott's 57P3.

deep brown

brown

light brown

- d. Same on cardboard. (rare)

brown
light brown

- e. Finished Premiere Gravure essays on transparent stamp paper perforated 12 with brown gum. (very rare) Scott's 57.

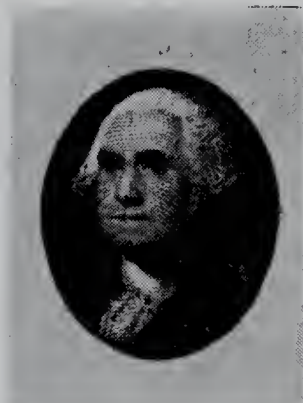
brown

- f. 1903. Impression from an altered lay-down die of the completed design but with scrolls outside corners removed. The interior of the completed design was not altered, note shadow under hair above forehead, etc. On white wove paper 28x31 mm. mounted on gray cardboard, from the 83 government albums. Heretofore called small die proof. Scott's 57 P2.

dull dark brown

- g. 1915. Same die on pale cream soft wove paper 24x29 mm.; (very rare)

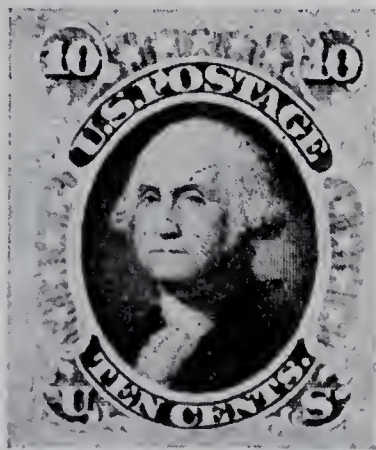
dull brown



68Ea

- a. Washington vignette only 14x17.5 mm. On ivory paper 26x31 mm.

black



68Eb

68Eb. TEN CENTS.

- b. April, 1861. Impression from the incomplete Die 443. On India paper 22x26 mm.; (unique) Vignette engraved by Wm. E. Marshall.

Frame engraved by William D. Nichols.

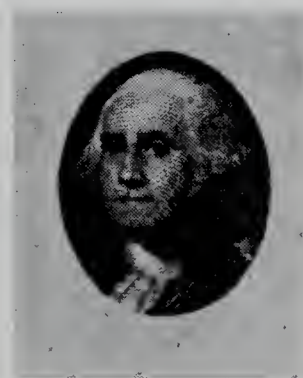
dark green

- c. Finished Premier Gravure essay 61x75 mm. (very rare)

black

- d. Incomplete die of Scott No. 68P1; thin lines missing on top of frame. (very very rare)

yellowish green



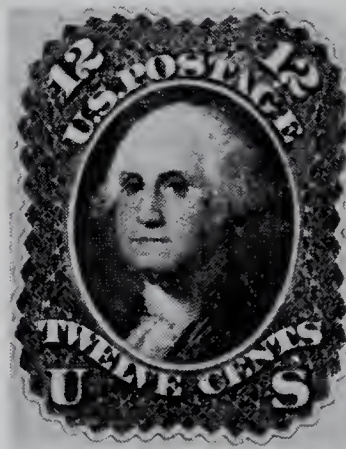
69E-Ba

- a. Die impression of vignette only in oval 12.5x16 mm. Die size about 62x65 mm. On India paper die sunk on cardboard. (scarce)

black
dark red
orange-red

- b. Same on ivory paper about 24x28 mm.;

black
scarlet
black-brown
blue



69E-Bc

69E-B. TWELVE CENTS.

- c. April 30, 1861. Impression from incomplete Premiere Gravure Die 444. On India paper mounted on cardboard 35x48 mm.; (very rare) Vignette engraved by Wm. E. Marshall.

Frame engraved by Cyrus Durand.

black
dark green
scarlet

- d. June, 1861. Premiere Gravure impressions from plate 5. On India paper. Scott's 59P3. (scarce)

black

- e. Finished Premiere Gravure essay on transparent stamp paper perforated 12 with brown gum. Scott's 59. (very rare).

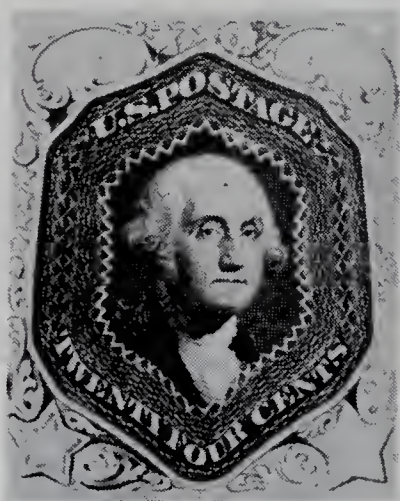
black

- f. 1903. Small die impression on white wove paper 28x31 mm. mounted on gray cardboard from the 83 government albums, heretofore Scott's 59P2.

black

- g. 1915. Same die on pale cream soft wove paper; (very rare)

black



70E-Ba

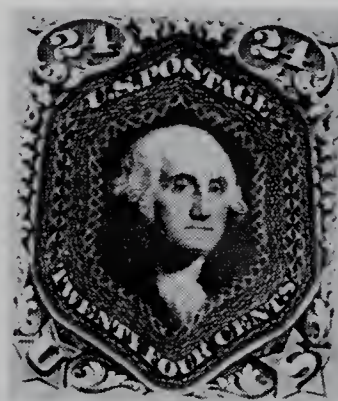
70E-B. TWENTY FOUR CENTS.

Vignette engraved by Wm. E. Marshall.

Frame engraved by Cyrus Durand.

- a. April 1861. Incomplete frame; (very, very rare)

black

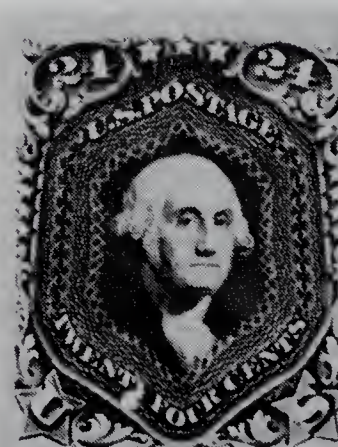


70E-Bb

- b. June, (?), 1861. TYPE I impression from incomplete Die (445) size 56.5x56 mm. Silhouette unfinished, particularly outside scrolls about top and sides of numerals 24, and shadows over both 24's are not acid etched.

On India paper. Die Sunk on card (rare)

black
violet
grey-violet
dark violet
scarlet
green
orange
red-brown
orange-brown
orange-yellow
rose-red
grey
steel blue
blue



70E-Bc

- c. July, 1861. TYPE II. Impression from completed die 445. India die sunk on card. (very rare)

black

- d. June, 1861. Premiere Gravure design impressions from Plate 6 prior to re-entry. These are TYPE I and from the plate before the imprint was added at sides and top. On India paper. Scott's 60P3.

violet
reddish-violet
brown-violet
violet-grey
lilac
dark lilac



61Ea

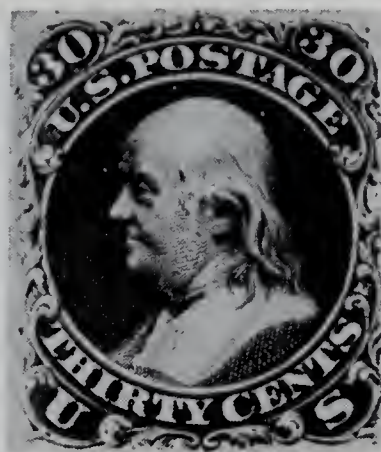
61E-A. THIRTY CENTS. Type I.

Vignette engraved by J. I. Pease.
Frame engraved by Wm. D. Nichols.

Size of unnumbered die 46x60 mm.

- a. April, 1861. Incomplete die impression from Die 446 size 55x63 mm. with suggested additional ornaments at top and bottom in pencil, as later engraved. (rare)

black



61Eb

- b. June, 1861.

Size of die 46x60 mm.

Incomplete engraving of die, TYPE I Premiere Gravure. Left side of frame and silhouette at lower right unfinished. On India paper die sunk on card. (rare)

black
violet-brown
scarlet
dull rose
green
dull grey blue

- c. Same die. On transparent stamp paper imperforate; (rare)

deep red-orange
yellow-orange
lemon yellow
dark orange-yellow
dull or yellow

- d. Same, Plate on India paper. Scott's 61P3; (scarce)

deep red-orange

- e. Same on cardboard; (scarce)

black (split thin)
blue

- f. Same with SPECIMEN 12x2 mm. overprint in black; (rare)

blue



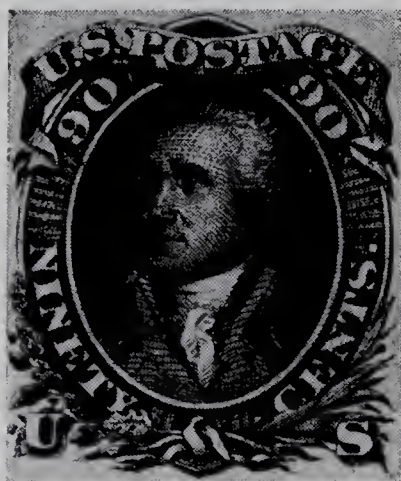
62E-Ba

62E-B. NINETY CENTS.

Vignette engraved by Jos. I. Pease.
Frame engraved by Wm. D. Nichols.

- a. April, 1861. Impression from incomplete die size 54x63 mm. without thin lines at bottom of frame and in upper left triangle between label and frame, and without leaves at left of U and at right of S. (rare)

Die proofs were made in various shades of blue, each bearing a number in pencil in the lower left corner; seen by the author were Nos. 8, 13, 14, 15, & 16.



62E-Bb

- b. Same as a. but lines added in upper left triangle and leaves added at left of U and at right of S and "Die No. 447" added with imprint. (very rare)

black

- c. April 30, 1861. Premiere Gravure impressions from Die 447 size 54x63 mm. Thin line under bottom center frame. (rare)

black

- d. June 1861. Premiere Gravure impressions from plate 8. On India paper Scott's 62P3. (scarce)

blue

- e. Same. On cardboard split thin; (scarce)

black

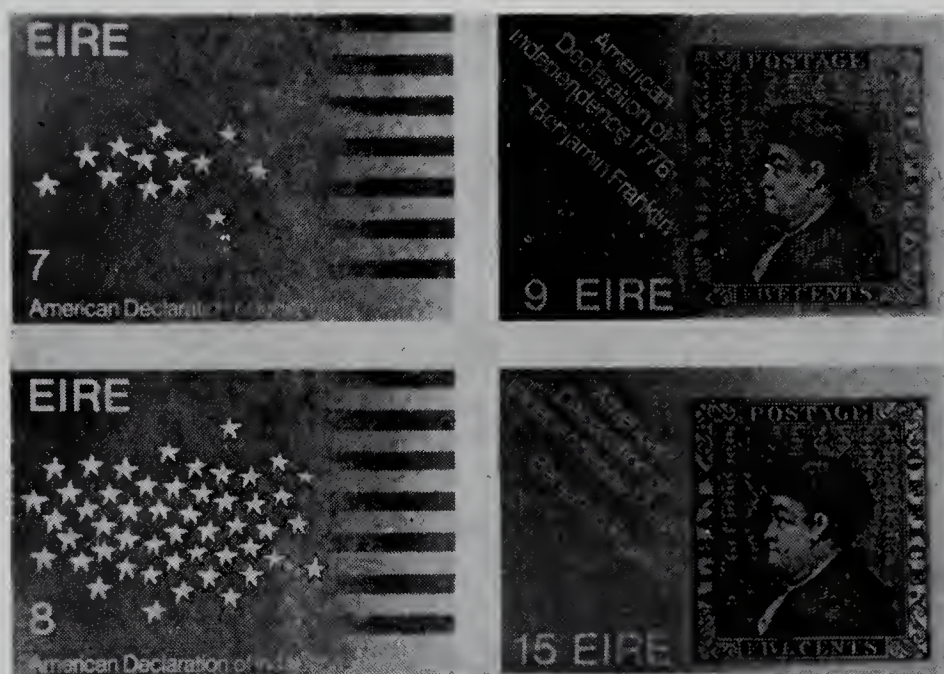
- f. June, 1861.—Premiere Gravure impressions from plate 8. On transparent stamp paper imperforate; (rare)

dull blue (Scott's 62a)
blue-green (Scott's 62TC)

- g. June, 1861—Premiere Gravure finished essays on transparent stamp paper perforated 12 with brown gum. (very rare) Scott's 62.

dull blue

(To be continued)



Albany Gavit Essay Featured on Irish Bicentennial Stamps

EPS Played Role in Design Selection

By BARBARA R. MUELLER

“STAMPS-on-stamps” has been a popular topical theme since the centennial of the Penny Black was first commemorated. Now the American Revolution Bicentennial has occasioned an addition to a sub-topic: “essays-on-stamps.” The Republic of Ireland’s contribution to the ARB, with sales at INTERPHIL a secondary consideration, was a set of four stamps and a matching souvenir sheet issued May 17, 1976. The 9p. and 15p. are the essay-on-stamps designs, featuring the Gavit essay for the Albany post office (Brazer IXaE).

The reason for the selection of Franklin as depicted on an obscure essay is not apparent on the design of the stamps or in the various official communications regarding the issue. However, now it can be told that about 18 months prior to the issuance of the stamps, a prominent British philatelic professional who is also an Essay-Proof Society member, acting as an advisor to the Irish post office, chose the Albany essay because of

the Irish heritage of its producer, John Emmonds Gavit. This member asked the editor of the JOURNAL for assistance in providing detailed information about Gavit's career. He was furnished with details of the Albany essay and Gavit's subsequent rise to the presidency of the American Bank Note Co.

Evidently the Irish Post Office accepted this member's suggestion but the designer, Irish painter Louis de Brocquy, and the graphic artist, Peter Wildbur, disregarded such details, as can be seen from the designs. The description of the issue, which mistakenly attributes the essay to the 1847 issue, taken from a Department of Posts and Telegraphs press release, reads as follows:

The Irish Post Office will issue a special postage stamp on Monday, 17th May 1976, to mark the bicentenary of the American Declaration of Independence.

In June 1776 Richard Henry Lee submitted to the Continental Congress of the United Colonies a resolution providing for independence of Great Britain and a special Committee was set up to prepare the necessary legislation. The task of drafting the legislation was entrusted to Thomas Jefferson and on 4th July 1776 the document, entitled "The Unanimous Declaration of the Thirteen United States of America" was adopted by Congress. This momentous event led to the American War of Independence, in which many individuals from Ireland and of Irish extraction played a significant part.

Three of the fifty-six signatories of the Declaration were Irish-born—*James Smith, George Taylor* and *Matthew Thornton*. Signatories of Irish descent included Charles Carroll of Carrollton, Thomas M'Kean, Thomas Lynch Jr., George Read and Edward Rutledge.

The new nation was later to welcome millions of Irish immigrants and the Irish in their turn have made an important contribution to the development of the nation.

The stamps feature original designs by the distinguished Irish painter Louis le Brocquy. The 7p and 8p values evoke an image in terms of the elements of the U.S. flag. In one design the original States are symbolised by the emergence of thirteen stars while in the other the stars representing today's fifty States cluster beside the unchanging stripes. The 9p and 15p values incorporate a reproduction of a Benjamin Franklin essay prepared in 1847 for the United States Post Office. Benjamin Franklin, who played a major role in the events leading up to the Declaration of Independence and was one of the signatories, was the first Postmaster-General to be appointed by the Continental Congress, in 1775.

The graphics on all four stamps are by Peter Wildbur.

A miniature sheet, comprising one stamp of each denomination will be issued, and it will also be available in a presentation pack.

This same emphasis appeared in the speech given by Dr. Conor Cruise O'Brien, Minister of Posts and Telegraphs, at the design unveiling ceremony in Dublin on May 14. He said:

"There are four separate stamps, two of which feature a portrait of Benjamin Franklin, an apt choice, not only as a drafter and signatory of the Declaration of Independence and as an active participant in the Revolution in many other ways, not only for his close connections with the United States Post Office as first American Postmaster-General, but also as a friend of Ireland, as manifested in his writings and on his visits to this country."

In reply the American Ambassador, Walter Curley, said:

"Your reference to Benjamin Franklin, who appears on two of these Bicentennial stamps, recalls Franklin's visit to Dublin in 1772. He visited the Irish Parliament and wrote back to America that the Irish are 'disposed to be friends of America. By joining our interests with theirs,' he said, 'a more equitable treatment might be obtained for both nations. . . .' May I take you at your word, Minister, and be informal enough—indeed, facetious enough—on this occasion to call to your attention the stunning resemblance that Benjamin Franklin has to Bob Hope on the stamp. Mr. Hope is bound to be pleased."

It is regrettable that no one noted the true nature of the essay-on-stamp design or commented on the career of John Gavit. Incidentally Gavit re-cycled his design with

the Franklin portrait made by a French artist in 1777 during Franklin's mission to the French Court for the 1851 contract (Brazer 11E-C).

Philippine Puzzlers

Aguinaldo Essays?

By HERMAN HERST, JR.

A FELLOW Essay-Proof Society member has turned up some interesting Philippine material and has asked that we describe it in the hope that some reader will be able to shed some light on it. It was the property of a Spanish-American War officer who served during the Philippine insurrection following that war.

There were quantities of the unused stamps and a few used ones, including a postally used cover. But of greater interest were three sheets of paper, each $8\frac{1}{2} \times 11$ inches, each reproducing in a different color ten different Aguinaldo stamps. The colors are red, green and blue, arranged in horizontal format. At the right is inscribed the abbreviation "No." in the color of the stamps. A ragged line, in an arc enclosing the ten stamps, appears as either a cracked plate or a drawn line which has reproduced on each page, again in the color of the stamps. The stamps are surface printed, as are the actual stamps.

The Scott Specialized catalog lists five different Aguinaldo stamps. There are three for postage and one each for newspaper use and registration. (We know that the stamps were used interchangeably for postal use.) The three colored pages list several stamps of similar design but larger format, probably destined for use as revenues.

Under three of the stamps there are additional numbers which are seemingly unexplainable. The large, oversize 20 Peso stamp carries these numbers under it ("15 10") while the half peso (50 C. DE PESO) has the number "25" at the left of it.

Any reader who thinks he can shed some light on the status of these three sheets, which undoubtedly date to the insurrection itself, are asked to write to Herman Herst, Jr., P. O. Box 1583, Boca Raton, FL 33432.

Bobbin Lace Shown on Swedish Stamp

The 1kr. Swedish pictorial of March 10, 1976, engraved by Czeslaw Slania after a photo taken by Ake Svensson, shows a bobbin lace maker practicing his craft.

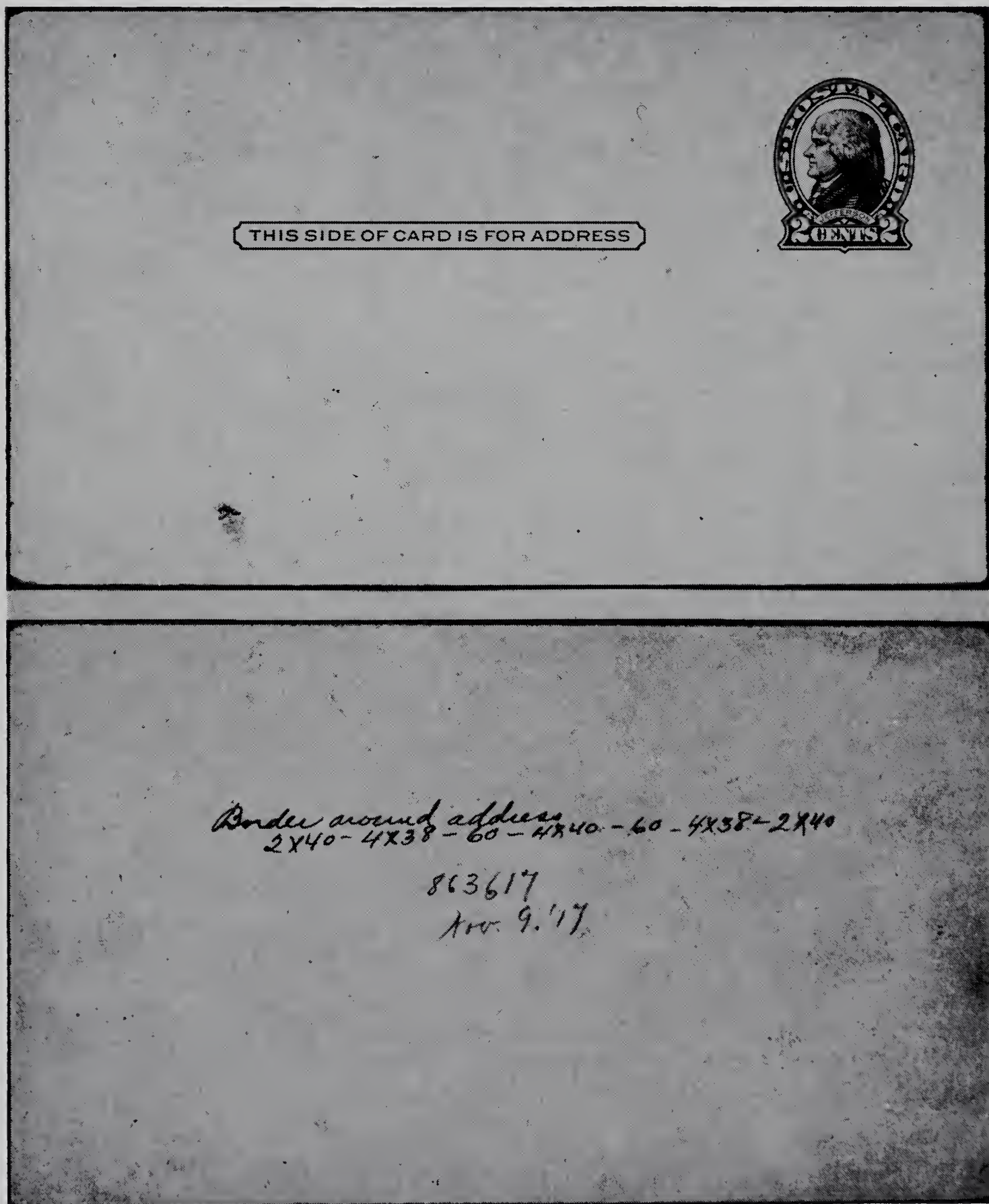
Bobbin lace making in Sweden is considered to have originated in Vadstena in the province of Ostergötland. Previously it was believed that bobbin lace existed as far back as in the 14th century in the cloister of Saint Birgitta. Today historians agree that bobbin lace making cannot be traced further back in Vadstena than to the middle of the 17th century.

What the lace of that period looked like is uncertain but the lace today can be traced back to the Dutch weavers, who came to Vadstena in the 1760's. They made a fine, strong thread, which improved the quality of the lace. Before this period only coarser materials were available.

Bobbin lace making is still a living tradition in Vadstena, though the high point was at the end of the 19th century, when the Dutch-born Queen Lovisa, the wife of Karl XV, was the patron of Vadstena lace. As a result, the interest in bobbin lace making grew, and today it is preserved as craft and an art by organizations and individuals.

Recently Discovered UX30 Die Proof

By CLARK H. STEVENS



THIS report may not be exciting news to the new members of The Essay-Proof Society but it should prove one thing—unlisted items may be found if the search goes on. A rare die proof of U. S. postal card UX30 has been reported and verified. We are pleased to record the details, thus adding to and changing an item on page 161 of JOURNAL No. 60, Vol. 15, No. 4.

The late Clarence Brazer started a series of articles on U. S. postal cards in Vol. 1, No. 1 dealing with essays and proofs. The last of his series ran in Vol. 10, No. 4 (Whole No. 40). The articles were continued by the late eminent postal stationery student and writer, George Slawson. In JOURNAL No. 56, Vol. 14, No. 4 the announcement of the change in editorship reads in part as follows: . . . "everyone having any postal card essays or proofs, whether the quantities be large or small, give of their knowledge and, if needed, permit their material to be compared for recording or to be photographed for illustrating."

UX30 essay on page 161 is a 2c Jefferson card designed to accommodate postal regulations so as to include the 1c war tax which had been levied by Congress. Included in the description of the untrimmed typograph die essay are the words, "With B.E. & P. blue '863480' and blue black 'Nov 9-1917' stamped on back together with a penciled notation 'Mr. Baldwin'. 69 0/5 black (1 known). No proofs and no additional essays of this design having been reported."

. . . Until now, some 15 years later.

The new discovery is printed on the same stock as the essay—white glazed front cardboard, dull buff unglazed on the back, .007" thick, 140 x 83 mm. with the B.E. & P. registration number on the back in pencil "863617 Nov. 9, '17." In black ink "Border around address/2x40-4x38-60-4x40-60-4x38-2x40." The Ridgeway color of the printed stamp and inscription would be 69 0/5 black. A comparison of the calligraphy on UX30 essay and the die proof has been made and is an exact match.

It is suggested that the new card be identified as UX30d.

Porto Rico - Die Proofs

Correspondence from ROBERT H. SHELLHAMER

(In a letter to the editor dated July 12, 1976, Robert H. Shellhamer of Pittsburgh submitted the following notes on Porto Rican die proofs, as well as hints on cleaning them from Dr. Brazer:)

I SUBMIT herewith a listing of all the Porto Rico die proofs which I own and can therefore vouch for as being accurately listed. I also enclose my records of two letters which may be of interest, one from Clarence W. Brazer and one from George B. Sloane, both of whom passed away quite some years ago. The letter from Sloane ties in with the listing of Porto Rico die proofs.

Sloane wrote when sending me black and brown large sunken die proofs of the \$50 P.R. excise tax: "Something very special in your line, which you may not see again. This is work of the Bureau of Engraving and Printing, 1902, and very little in the way of die proofs of this type, postage or otherwise, is available. At these prices they are a giveaway and I have not shown them to any of my customers who are proof collectors. The engraving was by G.F.C. Smillie, previously with the ABN Co. before joining the Bureau, one of the greatest engravers of all time. Of these particular die proofs it would be doubtful that more than half a dozen exist in the hands of stamp people. I think they'd be show-pieces in any collection."

On the bill of Nov. 10, 1950 which accompanied the three-cent and one \$1 die proofs, Dr. Brazer wrote the following: "These are all I have. They came from the estate of the designer R. Ostrander Smith who was loaned to the Bureau of Engraving and

Printing by the American Bank Note Co. from 1898 to 1902. I have never seen any other similar proofs to these. They may be unique. Clarence W. Brazer."

When submitting my payment, I wrote to Mr. Brazer: "The referred to proofs are rather soiled so I intend to clean them with a camel's hair brush and Ivory soap. In all probability they will become separated from the card backing. Is there any type of paste or glue you can recommend for fastening them back on the card?"

Mr. Brazer replied, "I have not found any way to remount India paper die proofs on the original card except with hinges which I use. In making the original prints the paper is damp and pressed against what they call 'blotter' card without any adhesive. With care your cleaning should be applied in small areas at a time so as to let the paper dry flat before cleaning another area. Every time paper is wet it shrinks, so it is wise to hold it in original position by leaving dry areas in order not to shrink more than it did originally. With black ink die proofs I have sometimes been able to drop them into a plate of diluted chlorox, 1 teaspoonful to a glass of water, and remove them after about 10 seconds and then press them between white blotters, without their becoming loose all over. But I would fear to try it on colored ink. Some have had success with applying fumes of above chlorox, in an enclosed box for several hours."

PORTO RICO LARGE DIE PROOFS

\$50.00	Light Blue	On back 26988
	Dusky Orange	On back 26989
	Black (3)	On back 26991, 27047, 27048
	Dk. Brown (2)	On back 27021, 27045
	Med. Green	Signed—Approved Sept. 10, 1901 M. E. Ailer Assistant Secretary & A.T.H. (Stamped on back 27089)
\$200.00	Dusky Yellow	Signed—Approved Frank E. McIntyre Major, 8th Infantry, Acting Chief of Bureau December 24, 1909. (Stamped on back "INSULAR BUREAU 20388 WAR DEPARTMENT Dec. 23, 1909")

PORTO RICO SMALL DIE PROOFS

50c	Dk. Brown	On back 27015
	Med. Green	Signed—Approved Sept. 10, 1901 M. E. Ailer Assistant Secretary & A. T. H. on back 27330
	Brown Yellow	(Nothing on back)
25c	Light lilac	(Nothing on back)
1c	Light blue	(Nothing on back)
\$1.00	Dark Pinkish Brown	(Nothing on back)

Isle of Man Essays Reproduced

Advertised in the summer of 1976 in British publications are what were called "reproductions" of essays for the Isle of Man originally made in 1937 long before the island had its own stamps. These are diamond-shaped with a circular design of the three-legged coat of arms and a crown. According to the ads, they were made by H. Kingston Lord for the Manx Parliament in an effort to obtain local postage stamps. They were color sketches of 1/2d. green, 1d. red and 1 1/2d. lake. The reproductions are said to have been produced "by kind permission of the owners" and sold for two pounds a set, or five pounds for either a set of "proof" high gloss cards or "proof" on matt cards by Rembrandt Philatelics.

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, NY 10456 for sales of British North America essays and proofs.

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E.P.S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Reported by Barbara R. Mueller

UNITED STATES

Jacques C. Schiff, Jr., Inc., New York, NY. "Elite" Sale of June 9, 1976.

#68P, 10c Green 1861, Large Die, LH, VF	375.00	250.00
#68P, 10c 1861 Issue, Large Die on India Ovpted "Specimen", trimmed & unmounted, HR, small thin at top, VF	—	320.00
#112P-122P, 1c-90c 1869 Issue (10), Set Large Die Proofs, 62x74 mm die sunk & mounted on cards 150x230mm, One of the few existing complete hybrid sets from the Presentation Booklet, NH, VF Immaculate and Gorgeous!	6900.00	8000.00
#123TC-132TC, 1c-90c "Atlanta" 1869 Designs (78), Complete Set all diff trial colors or color combinations, printed on thin cards mounted on pages, Superb	10970.00	11500.00
#227-29P, 15c-90c 1881-2 Issue (3), Large Die, HR, VF	570.00	460.00
#230P-245P, 1c-\$5 Columbian (16), Set Large Sunken Die Proofs on India mounted on cards, Vivid Colors and sharp impres- sions, HR, Superb, Immaculate, Only 8 Sets Known—This is possibly the finest Set	5050.00	5750.00
#294P-299P, 1c-10c Pan-American (6), Large Die, from Presen- tation Booklet, NH, (2c, 10c, LH). Superb. A magnificent set in outstanding condition	1320.00	1400.00
#300P-313P, 1c-\$5 1902-3 Issue (14) Small Die, LH, few w/tiny negligible thins (as usual), Super, A brilliant fresh set	1030.00	1150.00
#319P, 2c Shield, Large Die, NH, VF	400.00	320.00
#323P-327P, 1c-10c Louisiana (5), Set Large Die Proofs sunken on cards, 3 HR, 2 slight toning (barely noticeable), VF-Superb	2750.00	3400.00
#623P, 17c Wilson, Large Die sunken on card, card w/slight corner wrinkles, VF	350.00	340.00
#J31-37P, 1c-50c Due (7), Large Die sunken on card 150 x 202mm, few small stains on cards, VF	490.00	480.00
CSA #6, 5c Davis, De la Rue Die proof of an early state of cutting, stamp sized on glazed card, just head & frame visible, no detail, VF-Superb, Possibly Unique!	E.XIII	380.00
CSA #14, 1c Davis, De la Rue Die proof, stamp sized on glazed card, head & frame almost complete, but before lettering added, VF, Rare	E.XIII	525.00
Collection of U.S. Card Proofs, Mounted in countersunk hand made album, Incl #3P, 40-7P, 63, 8-9, 71-4, 76-8P, 112-17P, 129P, 120-2P, 156-66P, 178-9P, 205, 10, 11P, 213-18P, 219-29P, 230-45P, L01-2P, J1-7P, E1-2P, O1-93P, PR2-4P, PR9-32P, A beautiful clean, fresh collection. A similar complete col- lection was recently advertised and sold at nearly double catalog value	3,038.25	4600.00

Essays

#34aE-d, 6c Toppan, Carpenter Casilear & Co., Complete design of 1c engraved Die on India paper, Black, cut close to shape, unmounted, HR, small thin, F-VF, Rare	E.XI	170.00
#55E-Ab, 1c Toppan, Carpenter & Co., 1903 Engraved Master Die of 1851 vignette, Orange pale pink card, HR, VF, Scarce ..	E.IX	105.00
#59E-Aa, 12c Toppan, Carpenter & Co., 1903 Vignette, Die I, Violet on proof paper, HR, small thin, F-VF, Rare	E.XI	100.00
#59E-Ac, 12c Toppan, Carpenter & Co., 1903 Vignette, Die I, Blue on Pale Green card, HR, small thin on back, VF, Scarce	E.X	100.00
#59E-Ae, 12c Toppan, Carpenter & Co., 1902 Vignette w/labels, Violet on pale green card, HR, VF-Superb, Scarce	E.X	100.00
#60E-Ac, 24c Toppan, Carpenter & Co., 1903 Die of vignette, Brown Red on Buff card, HR, VF, Scarce	E.X	100.00
#60E-Ae, 24c Toppan, Carpenter & Co., 1903 Die of vignette w/oval label, engraved 1860, Dark Green on Pale green card, HR, small thin, VF, Scarce	E.X	100.00
#62E-Ae, 90c Toppan, Carpenter & Co., Scarlet Die of vignette w/top lettering on proof paper, 1903, VF	E.X	115.00
#182E-Ac, 1c Philadelphia Banknote Co., Die frame of 1c & 2c, Dark Navy Blue on Proof paper, HR, small thin, VF	E.IX	320.00
#184E-Ab, 3c Philadelphia Bank Note Co., Die frame, Dim Scarlet on proof paper, HR, small thin, VF	E.IX	
#186E-Ac, 7c Philadelphia Bank Note Co., Die frames of 7c & 6c, dark Brown Violet on proof paper, HR, small thin, VF	E.IX	
#189aE-Ac, 24c Philadelphia Bank Note Co., Die frames of 24c & 12c, Dark Orange on Proof paper, HR, tiny thin, Almost VF	E.IX	
#198E-Ac, 30c Philadelphia Bank Note Co., Die frames of 30c & 90c, Dull Yellow on Proof paper, HR, small thin, Almost VF	E.IX	
#182E-A/190E-H, The 5 preceding lots to be offered as 1 lot if the bid exceeds the total on the individual lots	E.XIII	
#285E-E—293E-D, 1c-\$2 Trans-Miss (9), Set Bi-color Dies Essays of entire design, on India, on cards, (vignette designs of 2c & \$2 reversed), few HR, few w/slight wrinkles at corner of cards, Superb	E.XIV	1900.00
Scott #398, 2c Pan-Pacific, Photo of Ink & Wash drawing of Golden Gate (later used on 5c Pan-Pacific) w/2c frame design (36x24mm), designed by C. A. Huston, mounted on card w/“Stamp Division P. O. Dept. Feb. 21, 1912” stamped on back	E.XII	260.00
#E7E-D, 10c Spec. Del., Designed by Whitney Warren, Wood Block of entire design w/about 5mm irregular colorless space around border & solid color (45m/1 dim dusky b.-g. blue, on white wove paper, mounted on card inscribed ‘This looks about right to me W. W.’	E.XII	700.00

R. A. Siegel, Inc., New York, NY. Sale of Jan. 15-17, 1976

Essay for U.S. Postal Note. Black on India, 3c charge for up to \$5.00, with coupons attached. American Bank Note Co. Imprint, slight toning, mostly on back. Transparency in corners. Fine, Very Scarce & Unusual	E. IV	170.00
Essay for U.S. Postal Note, Black on India, cadd 1890, Am. Bank Note Co., card mounted, slight aging, otherwise Very Fine, Scarce forerunner of the postal money order	E. IV	150.00
\$1.00 U. S. I. R. Essay, 45x58mm Brown Engraving on Glazed Paper, Beardless Lincoln Vignette, Surrounded by U. S. I. R. Imprint, “One Dollar” Top & Bottom, Fancy Numerals in Corners, Very Fine	E. IV	52.50
2c Bank Check, Revenue Decalcomania Essays, Couple Hundred, several Diff. Colors, nearly all Fine-Very Fine	E. VI	105.00
3c Rose, “Wycoff Patent” (Water Color Ink). Essay on Perforated & Gummed Stamp Paper (65E). Block of Fifteen (5x3), s. e. at R., Very Fine & Scarce	E.VIII	130.00
1c-10c National Parks, Small Die Proofs (740P-749P). Beautiful, Fresh Set, Very Fine & Rare	4750.00	3250.00

*Syngraphica at Auction***WORLD PAPER MONEY****Henry Christensen, Inc., Madison, NJ 07940. Sale of Dec. 5-6, 1975**

- BOLIVIA. EL BANCO NACIONAL DE BOLIVIA. 1 Boliviano. Jan. 1, 1883. Serie AA. No. 46. A uniface Proof of the obverse in the issued colors, on card, plus a separate black & white Proof of the vignette of Simon Bolivar, also on card. ABNC. Pick 43. Seppa 115. Two pieces, UNC. (275.00-350.00) 200.00
- BRAZIL. COLONIAL. 2\$400 Reis = Meia Moeda in Copper Coins. nd (circa 1810). A uniface, black & white intaglio Proof, on card. Perkins, Bacon, & Petch. 185x110mm. Not in Sten. Not in the Banco Central catalog. Extremely Rare. UNC. (300.00-400.00) 225.00
- EMPIRE. THESOIRO NACIONAL. 200,000 Reis. Estampa 5a (1878). Serie - not stated. A uniface Color Proof of the obverse, on card. The background rays are in green & orange as on the Peruvian 1879 20 Soles notes. The issued colors were blue & red. ABNC. Not in the Banco Central catalog. Extremely rare. (300.00-400.00) 175.00
- REPUBLIC. CAIXA DE ESTABLIZACAO. 50 Mil Reis Gold. nd (1926). A uniface Proof of the reverse in orange & white, on card, plus a separate black & white proof of the central vignette, also on card. The larger piece is signed by the engraver, Skinner. ABNC. Two pieces. UNC. Banco Central 185. Pick 105. (200.00-250.00) 125.00
- BULGARIA. BANQUE NATIONALE DE BULGARIE. 1000 Leva. 1928 Issue. Uniface intaglio Proof of the reverse in orange and white, on card. 180x80mm. ABNC. The finished note is Pick 43. UNC. A Rare Proof of a rare note. (200.00-250.00) 75.00
- BANQUE NATIONALE DE BULGARIE. 1000 Leva. 1928 Issue. Uniface intaglio Proof of the reverse in black and white, on card. 180x80mm. ABNC. The finished note is Pick 43. UNC. An equally rare Proof. (200.00-250.00) .. 70.00
- CANADA LA BANQUE DU PEUPLE. \$5.00. Circa 1838. Uniface Proof of the reverse of this rare note, printed in red. Together with a separate vignette of the Habitant on card, printed in blue. The two pieces mounted for display. Ex Fine. (200.00-250.00) 225.00
- CHILE. BANCO NACIONAL DE CHILE. 10 Pesos. 2nd Series - 1878-93. A uniface intaglio Proof of the reverse in sepia and white, on card, plus a separate black & white proof of the central vignette of Pedro Valdivia, also on card. The reverse of the preceding lot. ABNC. UNC. Two pieces. Not listed. (250.00-350.00) 160.00
- CHINA. WAN I CHU' AN BANK. 1 Yuan. 25th Year of Kuang Hsu = 1899. A Wood block Proof of the obverse of this rare note. 145x115mm. A most intriguing part of printing history. S & M see W13. Sten C460A. Unc, slight wrinkles. Rare. (225.00-275.00) 200.00
- TA CHING GOVERNMENT BANK. 100 Dollars. nd (circa 1909). A uniface intaglio Proof in red of the reverse design, without the central vignette. ABNC. UNC. The only Ta Ching \$100.00 note listed by Smith and Matravers was printed by the BEP. This ABNC issue is, apparently, unrecorded. 200x115mm. (250.00-350.00) 160.00
- COLOMBIA. BANCO DE LA REPUBLICA - BOGOTA. 1 Peso = 1 Dollar. 188-. A uniface Color Trial of the obverse in brown, black, and white, on card. Homer Lee. Previously known only in green. Beresiner 42 var. Not in Pick. Quite possibly unique. UNC. (350.00-450.00) 250.00
- BANCO DE COLOMBIA. 5 Pesos - Moneda de Plata de Talla Mayor. July 20, 1876. Two separate uniface Proofs on card of the obverse & reverse. The obverse is black & white; the reverse is magenta & white. Columbian Banknote. Beresiner - not listed. Pick - not listed. Two pieces UNC. (350.00-450.00) 100.00
- BANCO DE COLOMBIA. 5 Pesos - Moneda Corriente. July 20, 1876. Two separate uniface Proofs on card of the obverse and reverse. Different designs than the preceding. The obverse is black & white; the reverse is sepia & white. Columbian Banknote. Beresiner - not listed. Pick - not listed. Two pieces UNC. (350.00-450.00) 125.00
- COSTA RICA. REPUBLICA DE COSTA RICA. 50 Colones - Silver Certificate. 19— (circa 1912). A uniface. multicolored intaglio Proof of the obverse, on thin paper. ABNC. Not in Pick. Not in Sten. UNC, a small hole torn in the lower right denomination lozenge. This note may well never have been issued. (375.00-450.00) 240.00

- CZECHOSLOVAKIA. 1000 Korun. nd (1919). A uniface, intaglio Proof of the reverse of this rare note, in black and orange. Together with a black & white Proof of the central vignette, on card. Most attractive; not the common modern specimens for collectors. Pick 13. Two pieces. UNC (150.00-200.00) .. 120.00
- ECUADOR. BANCO DE CIRCULACION Y DESCUENTO DE MANUEL ANTONIO DE LUZARRAGA. 5 Pesos. 18— A uniface Proof of the obverse in the issued colors, on card. Punch cancelled. ABNC. Not in Pick. Not in Sten. UNC, slight foxing on upper edge. Rare. (300.00-400.00) 210.00
- FRANCE. SOCIETE TECHNIQUE D'IMPRESSIONS FIDUCIARES. 100 Francs. A multicolored salesman's sample note. 165x80mm. UNC, slight corner wrinkle. Intriguing. (50.00-75.00) 56.00
- FREE FRANCE. CAISSE CENTRALE DE LA FRANCE LIBRE. (Printed in England for use in French Equatorial Africa). 100 Francs. Dec. 2, 1941. Three separate uniface Proofs. One of the obverse with liberty head in blue; Two of the reverse with symbols of trade- 1 blue and yellow. Three pieces, each 155x100mm. Pick 13. Crisp UNC. Rare and attractive. (250.00-300.00) 200.00
- GERMANY. REICHSBANKNOTE. 20 Marks. Sept 10, 1909. Separate uniface Proofs of the obverse and reverse in issued colors on banknote paper. Overprinted MUSTERABDRUCK - WERTLOS and perf cancelled DRUCKPROBE. Serial No. A.000000. A very handsome and rare pair of notes, mounted for display. (250.00-350.00) 150.00
- GREECE. BANQUE NATIONALE DE GRECE. 10 Francs (= 10 Drachmai). nd Black & white intaglio Proof of the reverse of this bilingual issue. 185x70mm. UNC. Most unusual. (100.00-125.00) 200.00
- NATIONAL BANK OF GREECE. 25 Drachmai. nd (circa 1912) Ekdosis 9 - not printed on note. A uniface Proof of the obverse in issued colors, plus a separate Proof of the central vignette of president Stavros, on card. ABNC. Pick 19. Two pieces, UNC. (175.00-225.00) 200.00
- GUATEMALA. BANCO AMERICANO DE GUATEMALA. 25 Pesos. nd (circa 1914). A uniface intaglio Proof of the reverse in dark blue & white, on card. ABNC. Pick 22. Clark does not list this printer. UNC, A handsome piece showing the arms of Guatemala and the United States. (175.00-250.00) 105.00
- HAITI. BANQUE NATIONALE D'HAITI. 1 Piastre. (1875). Uniface black & white intaglio engraver's Progress Proof, with incomplete denomination and corner registration cut. Sten H122. Not in Pick. The issued reverse was blue. Abt UNC. (100.00-150.00) 160.00
- HONDURAS. AGUAN NAVIGATION AND IMPROVEMENT COMPANY. 5 Pesos. June 25, 1886. A uniface intaglio Proof of the obverse in the issued colors, on card. Homer Lee Banknote. Sten H172 B. Not in Pick. UNC (150.00-250.00) 250.00
- INDO-CHINA. 1 Dong. nd (circa 1952-53) Uniface Proof of the reverse in violet, on card. Temple by a river. Inscription in 3 languages with Vietnamese at top. 190x140mm. ABNC. UNC, quite attractive. Your cataloguers have been able to find no ABNC issues for the Indochinese Federation. (125.00-175.00) 100.00
- LATVIA. LATVIJAS BANKAS. 25 Lati - black & yellow. 1928 issue. Serial No. B454995. The issued note in Fine-Very Fine. Plus a handsome Proof in blue of a portion of the note featuring the central vignette. Waterlow & Sons. The two pieces, mounted for display. A handsome pair. Pick 18. Platbarzdis 6. (125.00-175.00) 95.00
- MEXICO. These 7 notes form a completely unknown series of the Mexican federal government. All are proofs on card by the American Banknote Company. The issuing authority is the GOBIERNO FEDERAL DE LA REPUBLICA MEXICANA. All are dated August 1, 1915. The place of issue is given as TERRITORIO NACIONAL - National Territory. The notes have a signature space for the PRESIDENTE INTERINO - Interim President, and the payment clause at the bottom states that the notes will be paid when the government establishes itself in Mexico City. Evidently it never did.
- GOBIERNO FEDERAL DE LA REPUBLICA MEXICANA. 1 Peso. Aug. 1, 1915. A uniface intaglio Proof of the obverse in yellow, green, and black, on card. With engraver's pencil corrections. The face of the note measures 150x70mm. ABNC. Unrecorded. Probably Unique. UNC. (1000.00-1500.00) 200.00
- GOBIERNO FEDERAL DE LA REPUBLICA MEXICANA. 2 Pesos. Aug. 1, 1915. A uniface intaglio Proof of the obverse in yellow, red, and black, on card. With engraver's pencil corrections. The face of the note measures 150x70mm. ABNC. Unrecorded. Probably unique. UNC. (1000.00-1500.00) 200.00
- GOBIERNO FEDERAL DE LA REPUBLICA MEXICANA. 5 Pesos. Aug. 1, 1915. A uniface intaglio Proof of the obverse in yellow, green, and black, on card.

- With engraver's pencil corrections. The face of the note measures 150x70mm.
 ABNC. Unrecorded. Probably unique. UNC. (1000.00-1500.00) 190.00
- GOBIERNO FEDERAL DE LA REPUBLICA MEXICANA. 10 Pesos. Aug. 1, 1915.
 A uniface intaglio Proof of the obverse in yellow, brown, and black on card.
 With engraver's pencil corrections. The face of the note measures 175x80mm.
 ABNC. Unrecorded. Probably unique. UNC. (1000.00-1500.00) 190.00
- GOBIERNO FEDERAL DE LA REPUBLICA MEXICANA. 50 Pesos. Aug. 1, 1915.
 A uniface intaglio Proof of the obverse in olive, yellow, and black, on thin
 paper. With engraver's pencil corrections. The face of the note measures 170x
 80mm. ABNC. Unrecorded. Probably unique. UNC. (1000.00-1500.00) 185.00
- A uniface intaglio Proof of the obverse in yellow, brown, and black, on card.
 GOBIERNO FEDERAL DE LA REPUBLICA MEXICANA. 50 Uesos. Aug. 1, 1915.
 With engraver's pencil corrections. The face of the note measures 185x80mm.
 ABNC. Unrecorded. Probably unique. UNC. (1000.00-1500.00) 230.00
- GOBIERNO FEDERAL DE LA REPUBLICA MEXICANA. 100 Pesos. Aug. 1, 1915.
 A uniface intaglio Proof of the obverse in yellow, brown, and black, on card.
 With engraver's pencil corrections. The face of the note measures 180x80mm.
 ABNC. Unrecorded. Probably unique. UNC. (1000.00-1500.00) 230.00
- NICARAGUA. BILLETE DEL TESORO NACIONAL. 1 Peso. Sept. 24, 1881. Serie
 I. The UNCIRCULATED currency note, unsigned, punch cancelled, and with
 counterfoil. Homer Lee Banknote. Obverse is brown, black & white; reverse
 is green. Stickney NP 19. Not in Pick. Counterfoil is folded over. Rare
 (200.00-300.00) 310.00
- PANAMA. The following four lots are previously unknown issues of the CENTRAL
 AMERICAN STEAM NAVIGATION COMPANY from 1851. This company
 was established to transport the '49ers on their way to California in their quest
 for gold. Travel across the isthmus was to be partly by rail and partly by
 steamer up the river and across the lake. The company was, thus, in a sense
 the forerunner of the Panama Canal.
- CENTRAL AMERICAN STEAM NAVIGATION CO. CHAGRES. Medio Pesos (Sic)
 = Half Dollar. Jan 1, 1851. Series A. Unsigned. Printed by Wheeler, Beale &
 Co., New York. 180x75mm. Abt UNC, slight water stain. Probably Unique.
 (750.00-1000.00) 525.00
- CENTRAL AMERICAN STEAM NAVIGATION CO. CHAGRES. Un Pesos (Sic)
 = One Dollar. Jan. 1, 1851. Series B. Unsigned. Printed by Wheeler, Beale &
 Co., New York. 180x75mm. UNC, rev graffiti. Probably Unique. (750.00-1000.00)
 625.00
- CENTRAL AMERICAN STEAM NAVIGATION CO. CHAGRES. Dos Pesos = Two
 Dollars. Jan. 1, 1851. Series C. Unsigned. Printed by Wheeler, Beale & Co.,
 New York. 180x75mm. UNC, minor rev graffiti. Probably Unique. (750.00-
 1000.00) 525.00
- CENTRAL AMERICAN STEAM NAVIGATION CO. CHAGRES. Tres Pesos =
 Three Dollars. Jan. 1, 1851. Series D. Unsigned Printed by Wheeler, Beale &
 Co., New York. 180x75mm. Abt UNC, a small burn hole beneath the A in
 AMERICAN. Probably Unique. (750.00-1000.00) 525.00
- The following three lots are issues of the EXCHANGE BANK OF COLON. This
 was an American bank in Panama established to meet the needs of the many
 Americans crossing the isthmus on their way to California and later to serve the
 canal workers. Colon was also the terminus of the Panama Railroad. The notes
 are all issued in the name of and bear the coat of arms of THE UNITED
 STATES OF COLUMBIA (sic).
- EXCHANGE BANK OF COLON. 1 Dollar. 18—(circa 1870?) Unsigned. A uniface
 black & white note with vignette of a steam locofotive. Punch cancelled.
 Continental Bank Note Co., New York. 195x80mm. UNC. Probably Unique.
 (750.00-1000.00) 650.00
- EXCHANGE BANK OF COLON. 2 Dollars. 18— (circa 1870?) Unsigned. A uniface
 black & white note with vignette of a steam locomotive. Punch cancelled.
 Continental Bank Note Co., New York. 195x80mm. UNC. Probably Unique.
 (750.00-1000.00) 650.00
- EXCHANGE BANK OF COLON. 3 Dollars. 18— (circa 1870) Unsigned. A uniface
 black & white note with vignette of a helmsman. Punch cancelled. 195x80mm.
 UNC. Probably Unique. (750.00-1000.00) 675.00
- PHILIPPINES. 1179 SILVER CERTIFICATE. 2 Pesos. Series of 1903. Two uniface
 obverse and reverse Proofs in the issued colors, mounted on thick boards. Serial
 No. 000000. Printed by the United States Bureau of Engraving and Printing.
 Taft - Branagan signatures. Shafer 1. Pick 25. Two pieces, UNC. (1250.00-
 1750.00)

Editorial Perspective on

Syngraphic Studies for This Journal

LET Glenn do it! That seems to be the attitude of our numismatic-syngraphic members about articles on their specialty. So long as Dr. Jackson is active and has such a great fund of knowledge and material on which to draw, let him fill up the "syngraphic connection" section of the JOURNAL. Right? Wrong!

It is true that we have in our president a great source of information and that he is willing to get it down on paper and in pictures for the benefit of present and future collectors. However, if only from the standpoint of human kindness and fairness, we cannot expect any man, even one of his vigor, to carry the load alone. Not only is such a course dangerous, but a one-man band can never take the place of a symphony orchestra.

And to have a successful club publication, we need the depth and variety of many members working in concert. As I peruse the recent additions to our roster, I see many familiar names from the world of numismatics and particularly the Society of Paper Money Collectors. These people constitute a reservoir of expertise and knowledge which should be tapped for EPS.

Therefore, I am extending this invitation to all syngraphically-oriented members to get active in EPS and write for the JOURNAL. Your articles need not be literary masterpieces; facts—not punctuation, spelling and grammar—are the important ingredient. Editors take care of the mechanics of language and presentation, right down to complete reworking and retyping where necessary. Moreover, we have at our disposal a truly great photographer, Adrien Boutrelle, who can do justice to your best material.

THE ESSAY-PROOF JOURNAL enjoys a prestigious position in both philately and numismatics. One need not be ashamed of his byline in the JOURNAL. It will go

into many important libraries and historical institutions. The magazine itself is a quality production which will endure for many years to come; compare this with the life expectancy of the tabloids.

ALL right, you say, what shall I write about? Look at our front cover—it says "devoted to the historical and artistic background of stamps and paper money." This motto means that we concentrate on the inception and production of security paper—not the use. We begin with the artists and artisans who design it, go on to the printers who produce it, and finally consider the iconography itself—what is the meaning and origin of the designs? We don't go into such things as serial numbers and signatures except as they bear on our area of concentration. But our interests do range from personalities of the people involved to the banks and other institutions which circulate the security paper, a term, incidentally, which embraces checks, bonds and stock certificates, too.

Moreover, an article need not be a definitive statement. If an author decides to wait until he knows everything about a subject, he will not live long enough to see his work published. All experienced philatelists and numismatists can tell you that there is always someone out there hiding in the woodwork, concealing the fact that he has the missing link until the brave author has declared himself in print. Then this previously reticent character will trumpet for all to hear that so-and-so is wrong and he can prove it.

That's all part of the game; as an editor and a sometime author I have experienced it often. Those of us with a broader view must simply tolerate this condition. One way to minimize it is to begin on a small scale with an article that asks a question or that presents preliminary findings, and states so explicitly. From

such small beginnings often grow full-blown monographs or even the plan for a prize-winning exhibit.

So please do write to me and discuss your field of expertise and your plans for exploiting it. I can assure you that you

will be glad you did; the finished product will be worth the effort.

Let's all do it!

BARBARA R. MUELLER

The Winner's Circle

During 1976 our Essay-Proof Society certificates of award were given at TEXANEX at San Antonio and BECKPEX at Fullerton, Cal. At the Texas show, they went to Dr. Howard Friedman for U. S. proofs and to J. C. M. Cryer for the 1869 pictorial issue. At the California exhibit, Robert J. Payne received his for proofs and specimens of McKinley postal cards, while Leon Hyzens' winning display was of the U. S. 24c 1861 issue.

JAMES B. GILMORE, *Awards Chairman*
1335 S. Moorland Rd.,
Brookfield, WI 53005

Dr. Jackson Scores at ANA Exhibition

EPS President Dr. Glenn Jackson, showing syngraphic essays and proofs, received the first award in obsolete paper money at the exhibition held in connection with the 1976 American Numismatic Association convention at New York. In addition, he received the Society of Paper Money Collectors Julian Blanchard Memorial Award for the best exhibit combining paper money and essay-proof material. The trophy is named in honor of former EPS President, the late Dr. Julian Blanchard.

Dr. Jackson's display consisted of six cases and was entitled "A Study in Design Development of Selected U. S. Currency." Included were the Spencer Clark essays for the one, two and five-dollar National Currency notes which were eventually used; six John Murdock essays for the two-year interest bearing notes of 1863; nine John G. Wellstood essays of Excelsior Bank Note Co., circa 1877; the Will H. Low oil painting essay for the two-dollar Educational note; also the wash drawing by R. Ostrander Smith (an essay for the back of the one-dollar Educational note); G. F. C. Smillie's die proof of the "Mechanic" taken from the Smith essay and used on the back of the fifty-dollar third charter National Bank Note; and the five and ten dollar military payment certificate series 481.

Also shown were photographs of the paintings hanging in the Bureau which were used as the source of design for the Educational series notes along with proofs of each note and the ten dollar essay. Specimens of the issued notes concluded the display.

Other EPS Winners at ANA

Recipients of the American Numismatic Association's Heath Literary Awards for articles published in *The Numismatist* in 1975 included Essay-Proof Society members Forrest Daniel and John Ford.

Secretary's Report

By DAVID E. MCGUIRE, *Membership Secretary*
Box 189 Route 35, Katonah, NY 10536

Members Admitted

1426	Metzger, Steven	1439	Anderson, David P.
1427	Lipson, Jack	1440	Young, Robert
1428	Walker, Charles W.	1441	Oakes, Dean
1429	Peters, George, Jr.	1442	Knight, Lyn F.
1430	Hoffmann, Walter H.	1443	O'Neil William P.
1431	Koslow, Irving	1444	Bobrischen, Peter
1432	Golden, Irving	1445	Branson, Jon A.
1433	Lopez, Fredrick W.	1446	Hinds, Norman C., Jr.
1434	Waterman, Kent W.	1447	Haney, Suzanne
1435	Hallinan, James W.	1448	Brown, Jerry M.
1436	Dumas, Elee C.	1449	Barrett, Thomas G.
1437	Bansner, Philip T.	1450	Warren, Richard D.
1438	Muscalus, John A.		

Additional Members Admitted

1451	Schlesinger, Robert, 1221 Lynn Terrace, Highland Park, Ill. 60035 (U.S., Canada and Israel) by Richard Taylor
1452	Delcampo, Ricardo, 225 S.E. 1st Ave., Miami, Fl. 33131 (Cuba), by J. Diamond
1453	Tempesta, John B., 20 Brookhaven Dr., Attleboro, Ma. 02703 (U.S. up to 1869), by Falk Finkelburg
1454	Scheuermann, Robert A., P. O. Box 173, Albertson, N.Y. 11507 (Swiss-Liechtenstein), by Dr. Glenn E. Jackson
1455	Stroheckler, Richard H., R.D. #7, Brewster Rd., New Castle, Pa. 16102 (U.S. Stamps and Proofs), by Irv Yollis
1456	Fishkin, Ned L., 1 So. State St., Dept. 701, Chicago, Ill. 60603 (No speciality), by Falk Finkelburg
1457	Kofranek, Anton M., 803 Linden Lane, Davis, Cal. 95616 (1861 U.S., Swiss), by Falk Finkelburg
1458	Rathjen, Raymond H., 4047 Graham St., Pleasanton, Cal. 94566 (Watermarked securities), by Larry Adams

Correction of Address

1440	Young, Robert, to 8 E. Linden Ave., Dumont, N.J. 07628
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Total Membership	451
Non-Member Subscribers	36

BRITISH PAINTINGS SERIES 1975

The four paintings by Joseph Turner shown on Britain's issue of 1975 commemorating his 200th birthday emphasize the characteristically misty haze found in most of his work.

The 4½p stamp shows the oil painting "Peace—Burial at Sea", where Turner commemorates his friend and rival, David Wilkie. It is colored in olive-bistre, red-orange, black, dull ultramarine and gray-black.

"Snowstorm—Steamer off a Harbour's mouth"—where Turner was lashed to the mast of the boat to record the scene around him—is shown on the 5½p stamp in scarlet, greenish-yellow, deep, dull blue, black, orange-brown and gray-black.

The 8p stamp shows a watercolour of "The Arsenal, Venice". The colors of the stamp are yellow-bistre, red-rosine, orange-red, dull ultramarine, black and gray-black.

A watercolour landscape, "St. Laurent", is shown on the 10p stamp, in light stone, deep blue, dull blue, chocolate and gray-black.



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IRISH ART SERIES

The Irish Post Office issued the eighth stamp in the Contemporary Irish Art series on August 30, 1976. The stamp features the painting "The Lobster Pots, West of Ireland" by Paul Henry, the centenary of whose birth occurred in 1976.

Paul Henry was born in Belfast in 1876. He was educated at the Belfast Academical Institution. At the age of 15 he took lessons in drawing from Thomas Bond Walker and later, when he left school, he became a designer at the Broadway Damask Company, where he stayed for about a year. For a time he studied at the Belfast College of Art and was strongly influenced by the teacher of design there, Harry Morrow.

In 1898, he went to Paris to study at the Academic Julien and at Whistler's Studio. About 1900 he went to London and during the period he spent there, his work shows the influence of Whistler and the Impressionists. His best known works, while in London, were charcoal and pencil drawings. He later moved to Surrey where he executed some of his finest charcoal drawings of meadows and bogs.

In the summer of 1912 he visited Achill Island, off the west coast of Ireland, for the first time. He was so captivated by its beauty that he lived there for seven years, painting and exhibiting his work. He moved to Dublin in 1920 where he and his wife with other artists founded the Dublin

Painters. He also helped to organize an "Arts Week" exhibition which brought to Dublin contemporary continental and British art. He was a regular exhibitor at the Royal Hibernian Academy and was elected a Member in 1929.

The artist lost his sight in 1945 and lived during his remaining years at Bray in Co. Wicklow. He died in 1958.

Most of Paul Henry's works are undated but "The Lobster Pots" is known to have been painted in the 1930's.

The painting was adapted for use on the photo-gravure stamp by Raymond McGrath.

BRAZILIAN SYMBOLISM

Brazil's 1976 energy conservation stamps present unusually innovative designs. One shows a house, with the rising sun beside it, and four bare electric light bulbs to the side. Only one bulb, closest to the house, is "on", shown by printing in yellow, whereas the rest of the bulbs are "off", colorless. The other stamp shows the sun shining on an automobile and four elongated drops of fuel. Only the one nearest the car is colored bluish, while the rest are colorless. The offset-produced designs by Gian Calvi, an Italian-born illustrator, were intended to create immediate public comprehension and succeeded.

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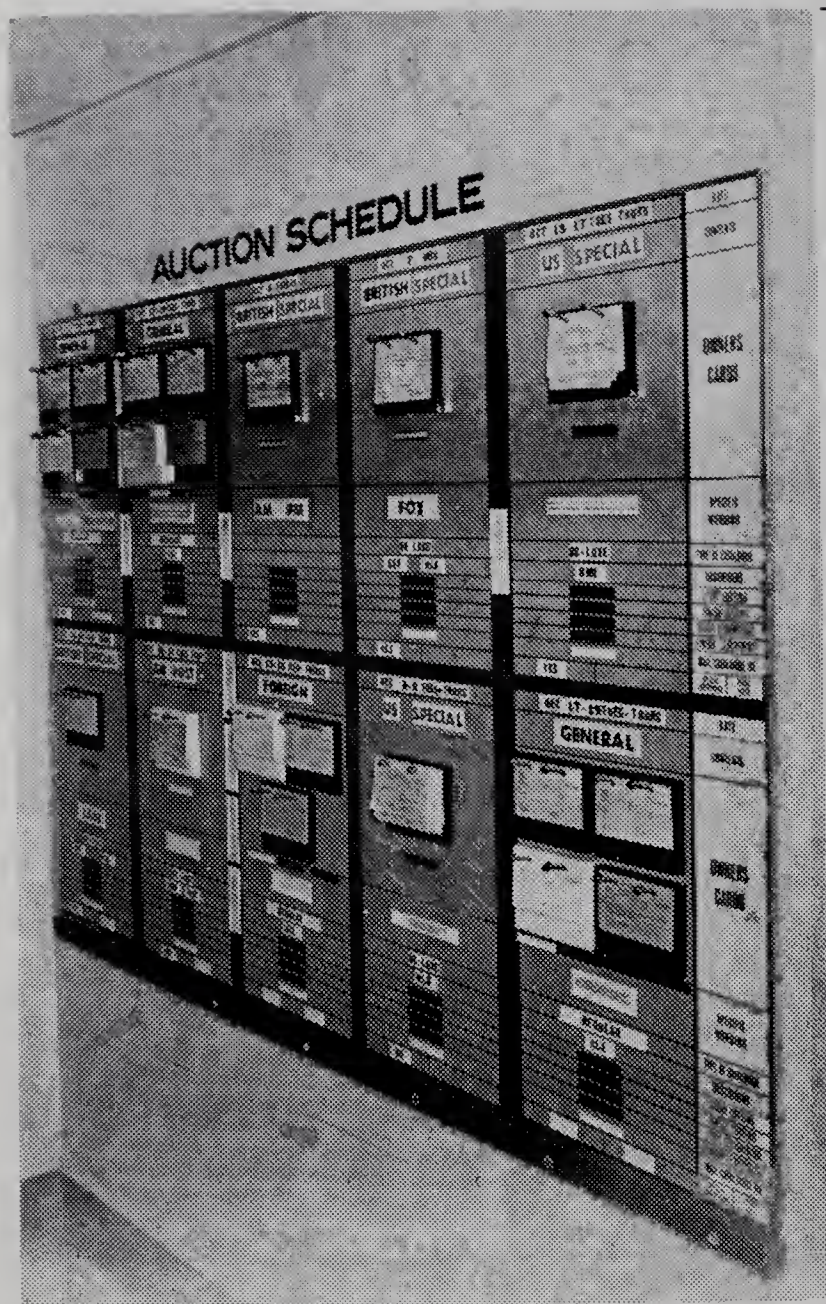
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